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VOLUME 16 NO. 6/1.75

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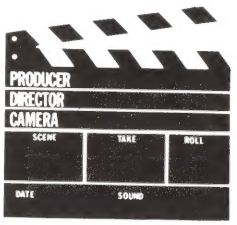

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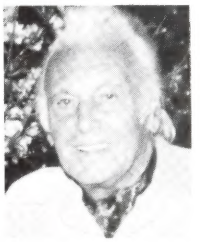

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ON THE COVER

The screen's first blonde sex symbol, Jean Harlow. She underwent a subtle metamorphosis from trollop to comedienne, to lovable, humorous star of the first magnitude. In the decades since her death only one other blonde, Marilyn Monroe has come close to Harlow's popularity.

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LETTERS

Another Lex Barker Fan

I hope Hollywood Studio Magazine will use a cover for Tarzan, Lex Barker. This would truly be the collectors item. Lex died on May 11, 1973 — exactly 10 years ago. A tribute to gorgeous Lex would be appreciated by all your readers, Tarzan fans and filmgoers. Please feature a long article filled with priceless photos. I enjoy the photo of Lex in the new book "The RKO Story" & the one in 1953 Tarzan and the she-devil. It would be great if you can use that photo minus the woman as the cover.

Teri Cohn
New York City, N.Y.

We Thank You!

Your magazine is the best of its kind. in existence, I don't want to be without a single copy.

Lillian Bailey
La Mirada, Ca.

Help! Help!

You might be able to help me with an odd-ball genealogy problem. My three time great grandfather, John Cyrus Miller, born 1811 Deutch Buffalo Creek, Cabanaus, Co. N.C. died 1893, Rowan Co., N.C. He had two brothers, Frederick Harro Miller who moved to Illnois, and Alexander Monroe 'Sandy' Miller who married Christiena Lentz in Rowan Co. N.C. and then moved to Montgomery Co., Ill. in the 1830's. In the Ill. Census, Miller said his dad (J. Henry Miller) born in Prussia, Rowan Co., 3rd wife's name, Bond, John Cyrus Miller said his dad "J. Henry Miller" (I speculate it may be same as German Grenidier Justin Hienrich Muller). As "Harro" is a Frisia, Prussian name, I think our Millers originated there. There is a descendant of Alex, M. 'Sandy' Miller who might know, he is Virgil Miller (Graduate Southern Ill.) who was in-charge of the Camera Dept. at Paramount Studios, and started work with his chum, actor Lon Chaney. He died in 1960's leaving I think four sons who lived North Hollywood, Ca. He wrote Book "*Splinters From Hollywood Tripods*" and I'd very much like to get a copy -inter Library Loan his failed me. Most important I'd like to contact his descendants. Could you suggest how?' Could someone in the Paramount Personnel or Pension Depts, give me his children's names and addresses? Could you find his obituary in a microfilm copy of Variety which might name his children?

Jim Miller
Rte. 3, 112 Sycamore Dr.
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Remembering Eleanor Powell . . .

as an American Original and as a wonderous dancer—one who excited the viewer with an awesome sense of total enjoyment combined with astonishment through her dazzling dancing style.

Anyone who had the pleasure of experiencing her "punish the parquet" didn't easily forget her artistry. Once when appearing on the stage in New York City, Helen Keller attended a performance. She eagerly enjoyed the ever perfect rhythm of Ellie's syncopated tap dancing by placing her hands on the theatre seat railing. Those clear, sharp vibrations combined with the orchestra's basic rhythms gave Helen Keller a sense of Ellie's unique talent.

Ellie was simply not only "the world's greatest tap dancer," but also excelled in ballet and ballroom dance. She generally did her own choreography and displayed it to advantage with her own ingenious form of ballet-tap.

Fortunately for future generations, Ellie will always be with us on film. See for yourself—just attend a Film Revival Theatre which is featuring one of her films. When Ellie finishes one of her sparkling dance routines, no doubt you'll be applauding with the rest of the audience and inwardly beaming too!

Robert Rappart
New York City, NY

A Western Collector Writes

I read of your interest in Movie Posters, Lobbies, etc. in the Movie Collectors Directory recently.

My Collecting interests include older B-Western and Serial Lobbies and Posters (Especially Buck Jones Material) and Silent Western Material. I also collect Silent Film material on relatively unknown stars such as Laura La Plante etc. and old Silent Western Star Arcade Cards.

My trading material includes both Western and Non Western Posters and Lobbies. (Silent and Sound)

One of my favorite collecting interests is in obscure silent B-Western star material such as Art Acord, Bob Custer, Neal Hart, Bob Curwood, Cheyenne Bill, and many many other unknown galloping stars of the silent screen. Of course I also collect the name stars such as Tom Mix, Hoot Gibson, Bob Steele, Tom Tyler, Ken Maynard, Early Gene Autry, etc. etc.

To me, one of the most pleasing aspects of our hobby is the correspondence with fellow collectors. Much of the older material never gets in the hands of full time dealers and is only disposed of by trading between collectors. I have also learned so much about the early movie paper and ways to display my collection in this way.

David L. Morgan
P.O. Box 784
Swainsboro, Georgia 30401

You're My Last Hope!

You may be my last hope to help me on my research. I am a great film star fan. I've been doing this now for the past couple of years and although I'm nearly finished I just need a few details about certain actresses and hoped you would help me to complete a lot of hard work. I have enclosed a list of actresses and any help at all would be most welcome. The actual information that I'm after are the **Date, Month, and Year of Birth** of these stars. Also any **information sheets, fan club addresses, home addresses** in fact anything at all—but especially **addresses.** I'm really after their **Birthdates** too. Please do your best to help me or perhaps your readers can.

Information I need is on the following actresses: Donna Mills, Maggie Blye, Jo Ann Harris, Darleen Carr, Linda Day-George, Lois Nettleton, Phyllis Davis, Christina Raines, Catherine Bach, Jessica Lange, Diana Muldaur, Sue Anne Langdon, Kathleen Quinlan, Barbara Luna, Joanna Cassidy, Blythe Danner, Ann Turkel, Marianna Hill, Olga Georges-Pirot, Marla Landi, Barbara Carrera, Laya Raki, Gabriella Licodi, Nicoletta Machiavelli, Olinka Berova, Olivia Pascal, Dominique Boschero, Beba Loncar, Sybill Danning, Seilla Gable, Christa Linder, Essy Persson, Claudie Lange, Anita Sanders, Barbara Kellerman, Lisa Harrow, Suzanne Danielle, Luan Peters, Ancharad Rees, Fiona Mollison, Linda Marlowe, Edina Ronay, Marilyn Richard, Gillian Blake, Fiona Curzon, Anne Aubrey, Gail Grainger, Lea Brodie, Elizabeth Ronilly, Janet Lynn, Debbie Linden.

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West Midlands - England

Lex Barker Fan Says—

Can we have Tarzan Lex Barker as Hollywood Studio Magazine's coverboy? This is a good way to remember the best screen superhero on the 10th anniversary of his death (May). Please also feature article with many, many photos.

Shirley Atkins
Dallas, Texas

Speaking of Fashions

As a successful fashion designer in my field and a movie buff, I was especially pleased with the April issue of Hollywood Studio Magazine. However, I was disappointed in your December 1981 issue and the Adrian article. I would like to have seen more photographs of Adrian's less familiar designs. In the April issue, you ran an article on Edith Head in which the author George Hadley-Garcia makes two references to Ms. Head's gold coin necklace. When I worked with Ms. Head on a design project, I was fascinated by a necklace she wore with her all beige wardrobe. The necklace was made of antique worrydiscs. She explained to me that the discs were used as opera house cloak room checks and that she had collected them from all over the world. I was also amused by Claudette Colbert's comments on Edith Head since it's a well known fact that Ms. Colbert only used Edith Head on one film "Zaza" (1938). Irene, who had been doing Claudette Colbert's personal wardrobe was used on a number of her Paramount films while Edith Head did the supporting cast. Here's hoping you will do more articles on Hollywood fashion designs in the future. I enjoy your magazine.

Wm. C. Keagel
New York, NY

MOVIEREEL

NEW SCI-FI SAGA HAS 900 SPECIAL EFFECTS

"Return of the Jedi," hits the theaters May 25. The Dark Side has the edge, at least temporarily. Luke Skywalker once again will meet Darth Vader in another intergalactic sword fight, and Vader wins the first round. Luke is led away in handcuffs.

"Return's" executive producer, **Howard Kazanjian,** teased fellow USC alumni with a sneak peak of the **George Lucas** flick. Apparently, the latest installment of the sci-fi saga has more tricks than ever. The new adventure film — which took 3½ years to complete for a total $32 million — will have 900 different special effects, compared to 450 in "The Empire Strikes Back."

LAUREL & HARDY FILMS NOW IN COLOR TAPES

The black-and-white film classics of **Laurel and Hardy,** the Little Rascals and others will be available in "computer colorization," thanks to a New York company that hopes to hook a video-oriented generation on the great films.

A company owned by **Hal Roach** Studios has found an economical way to add color when the B&W films are copied onto videotape. The studio, whose 2,000-film library includes the "Our Gang" and Laurel and Hardy comedies, hopes to begin selling the new color-enhanced tapes to cable TV companies and directly to the public by the end of the year.

$500,000 CROSBY LAWSUIT FILED

Bing Crosby's widow, Kathryn, filed a $500,000 lawsuit in San Mateo County Superior Court against a New York writer for allegedly breaking an agreement and giving damaging information about her late husband to the National Enquirer. Mrs. Crosby said Lee Parr McGrath, with whom she had collaborated on a rejected biography of Crosby, had promised to keep anything she learned about the singer confidential for a decade. Yet, Mrs. Crosby said, McGrath gave to the Enquirer information for an article headlined, "Cash-Hungry Widow Selling Bing's Prized Possessions." It told about an auction in San Francisco last year at which more than $300,000 in Crosby memorabilia was sold.

Jack Lemmon deeply engrossed in a copy of **HSM.** (Photo by Yani Begakis)

JACKIE COOGAN'S BIG DAY

It was a big day for **Jackie Coogan** in No. Hollywood when he received a double honor at the Fourth Annual *Youth In Film Awards.*

First Coogan was presented a cake by the *Youth In Film* at the Sheraton Universal Hotel main ballroom. Later Coogan was the recipient of "Former Child Star" award, an honor given to an actor or actress each year who gained recognition as a child performer and who is still active.

Another surprise for Jackie at the event was when his grandson, Keith Mitchell, was voted "Best Young Actor" as a special guest on a series" for "Knight Rider," NBC. —M.D.

AFMA DONATION TO ACADEMY LIBRARY

The American Film Marketing Assn. has launched the Academy of Motion Picture Arts and Sciences' plan to computerize the world's largest collection of film material. The project, which will eventually cost at least $350,000, was started with a $1,000 check presented by

Continued

NATALIE WOOD'S LAST MOVIE "BRAINSTORM";

From MGM-UA comes word that the long-awaited release of **Natalie Wood's** last movie, "Brainstorm," is finally here. The flick will open in the nation's theaters July 29. The plot concerns a research scientist, **Christopher Walken,** who develops a system to transfer emotions and thoughts from one person to another.

"Brainstorm" has had a long, troubled history. Production on the science-fiction film was suspended after Wood drowned off Catalina island on Nov. 29, 1981. MGM-UA tried unsuccessfully to collect $15 million from the film's insurer, Lloyd's of London, and abandon the project. Instead, Lloyd's provided $3 million for director **Douglas Trumbull** to finish the film.

NEW JOHN WAYNE SCULPTURE DISPLAY

An interesting display of bronze sculptures of John Wayne, one of the world's greatest movie legends is on exhibit at the Garfield Bank, 6464 W. Sunset Blvd. in Hollywood.

Mr. Jessie Corsaut the artist and sculptor using the old European lost wax art carving prior to the making of the molds, created a representation of "The Duke" in exquisite miniatures, busts, and standing figures depicting some of the roles that Wayne portrayed in his movies. It also served as a magnificent tribute to a great human being, John Wayne.

FILM CLIPS

One of America's best known singing cowboys will be back in the saddle again. **Gene Autry,** 75, will be parade grand marshal during Nebraskaland Days in June in North Platte . . . . . Sooner or later someone

FILM CLIPS

was bound to cash in on the renewed interest in **Frances Farmer.** Now that the tragic story of her life has been told in theaters and on TV, the next step is to start re-releasing her films. The Samuel Goldwyn Co. has done just that with the announcement that it will release **"Come and Get It."** The 1936 film features Farmer in dual roles as a mother and a daughter loved by the same man . . . . . **Bob Wagner** at the memorial services for Marian Nixon at All Saints. He dashed over on his lunch hour to pay respects to the lady — who used to take him by the hand to school when he was a small boy . . . . . **Bing Crosby** whipped his sons with a wire coat-hangar until he drew blood. Der Bingle's adulteries drove his first wife, **Dixie,** to alcoholism and her death. The late crooner also was a cold, insensitive man, who kept his children practically prisoners in their home, yet reserved his charm for outsiders. This is the portrait that emerges in **Gary Crosby's** biography of his father, "Going My Own Way" (Doubleday), which is being described as "Daddy Dearest.". . . . . Felony drug possession charges will be dropped against Richard Dreyfuss if he completes a two-year drug diversion program. Judge Andrew J. Weisz made the ruling after hearing a report from the county probation department concerning the 34-year-old actor. Dreyfuss faced up to six years in prison. The judge set a Sept. 2 hearing date to review the actor's progress in the drug education program . . . . . **Mel Gibson** will play Fletcher Christian in the **Dino De Laurentiis** remake of "Mutiny on the Bounty." The Australian sex symbol will play the role made famous by **Clark Gable,** opposite **Anthony Hopkins** as Captain Bligh. New Zealand's **Roger Donaldson** is to direct. Gibson is hot from the current "The Year of Living Dangerously." This film is called the 'Casablanca' of the '80s . . . . . **Paul Newman** still trying to recover from reading himself quoted directly that "I Want To Run for President" yarn in the National Enquirer. At this point, he can't

Continued on Page 36

Fay Kanin, President of the Motion Picture Arts and Sciences, presents **Luise Rainer** with another **Oscar** to replace one (she has two) which fell off the mantle. Ms. Rainer, 73, who keeps that trim figure by climbing the Swiss Alps, was in Tinseltown on a rare visit.

Joan Bennett and Robert Hegedon

GEORGE EASTMAN FILM STARS AWARD

The big film news in Rochester, New York was the presentation of the prestigious George Eastman Award to seven film notables, four in attendance: Joan Bennett, Maureen O'Sullivan, Sylvia Sidney and Luise Rainer (one look at the film clips shown of her performances in *The Good Earth* and *The Great Ziegfeld* and you know why she won two Oscars). The three absentees were due to illness. Louise Brooks, the new literary sensation, is a permanent resident of Rochester and lives just blocks away from the theatre where the event took place; Myrna Loy hated to miss the event but to the delight of all sent Teresa Wright to pick up her award; and Dolores del Rio. Following the ceremony there was a lavish reception at the Eastman House which permitted their fans to spend literally hours reminiscing with Joan Bennett, Luise Rainer,

Continued

AFMA president Andrew Vajna to the president of the Academy, Fay Kanin.

This was the second year that the American Film Marketing Assn. has been able to make a gift to the Academy.

The Academy library, founded in 1931, and later named the Margaret Herrick Library, is world-renowned for its reference and research collection. It is regarded as one of the most complete collections of film-related materials ever assembled and includes more than 18,000 books, pamphlets and periodicals, four-million still photographs, 3,000 scripts and films on approximately 60,000 films and over 50,000 film personalities.

OSCAR-WINNERS NOW RETURING TO THE STAGE

There's a plethora of past Oscar-winners returning to the stage; first, **Jack Lemmon** costars with **Estelle Parsons** in Ernest Thompson's dramatic "Sense Of Humor," **Richard Dreyfuss** heads to B'way to star in "Total Abandon," a "very dark" play, to be directed by Jack Hofsiss ("Elephant Man") . . . and **Charlton Heston** planning a fall legit return on London's boards, will not be a new play, notes Heston, "I can't fool around (with the time) to find out if it's good."

FAYE EMERSON— MARCH 10, 1983

Faye Emerson, radiant Warner Brother star of the 1940s, died March 10, 1983 in Palma De Majorca, where she retired in 1965. She was the kind of efficient actress that WB kept in its stable because she could fit into just about any assignment. The Emerson style came through with showy roles in "The Mask Of Dimitrios," "Danger Signal" and "Hotel Berlin." By the 50s, she became a major TV personality and Broadway star.

Maureen O'Sullivan, Sylvia Sidney, Teresa Wrigh and M. C. Ray Milland and Kitty Carlisle Hart. Not an autograph was refused and all the stars seemed to have adored it.

LEE GRAHAM
MAN ABOUT TOWN

At taping of "The Road To Hollywood," **Bob Hope** is surrounded by 11 of his leading ladies—**Rosemary Clooney, Virginia Mayo, Janis Paige, Jill St. John, Martha Raye, Dorothy Lamour, Lucille Ball, Dina Merrill, Jane Russell, Rhonda Fleming** and **Martha Hyer.**

Romantic duo **Susan Anton** and **Dudley Moore** at Pantages opening of Peter Allen and the Rockettes. (Photo by Yani Begakis)

Julie Harris contratulates **Celeste Holm** on her performance in "Hay Fever" at the Ahmanson.

Where there's life, there's Hope. And vice-versa. That was evident at the taping of the **Bob Hope** special, "The Road To Hollywood." Over the years the superstar of the ski-jump nose has traveled 7 million miles (anywhere there's life) entertaining servicemen. "Nice to see you," he greeted U.S. Marines landing in Wonsan, Korea, having reached the beach 20 mintues before they did. "You must come to all my invasions." That's one side of Hope.

Because he has done over 300 TV shows, the younger generation thinks of Bob as a television star. But he has done more "Talkies" than W.C. Fields, Chaplin and the Marx Brothers combined. We were reminded of his movie career in clips from 30 of his 55 films.

Performing "live" at the Burbank taping were 11 of his leading ladies. Naturally, **Dorothy Lamour,** who made 10 features, including 7 "Road" pictures with Bob, was there. So was Lucille Ball who co-starred in 4 films, not to mention 121 TV shows.

Martha Raye, who worked with Hope in his first feature, "Big Broadcast of 1938," as well as 3 others, proved herself a real trouper clowning through her heartbreak. No one knew it, but she had been crying for two days because her little dog had been run over and killed in front of her Bel-Air home. Dog lovers know how she feels. Rosemary Clooney brought her 2-year-old grandson to the taping and confided that his parents, Debby Boone and Gabe Ferrer, will make her a grandmother again in August.

Dina Merrill had been up since 6 a.m. to catch an 8 a.m. flight from Seattle where she closed the night before in "On Your Toes." The show is now a Broadway hit.

Virginia Mayo was recovering from a harrowing experience when she was in New York for the cast reunion of "Best Years of Our Lives" on "Good Morning America." Her baggage was on the plane when, because of the great blizzard, it couldn't take off. So Virginia, at least more fortunate than those sleeping at the airport, was taken on a four hour trip in the snow storm back to the hotel where she was stranded three days without a change of clothes.

While the 11 ladies could rest between their stint and the finale, all agreed that Hope is remarkable. On his feet for eight hours, he had to be exhausted. But the energy, wisecracks and performance were top level. Indefatigable Bob is planning a big special May celebrating his 80th birthday.

★ ★ ★

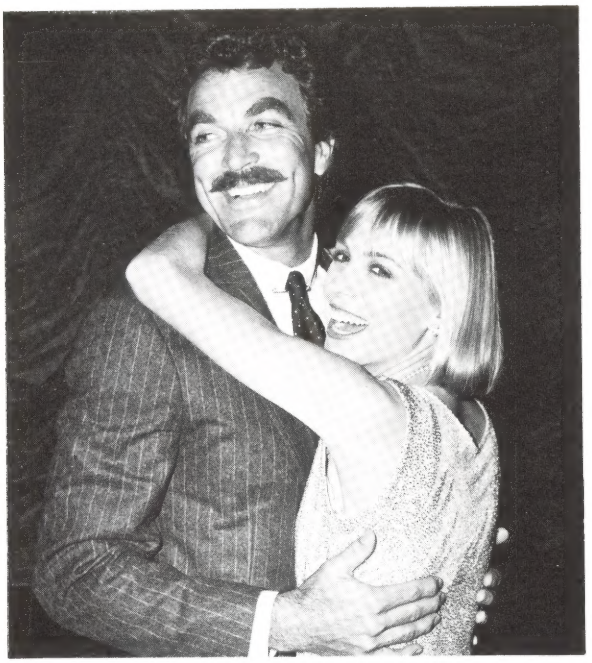
Whoops and hollers for **Tom Selleck,** on screen and off, were heard all over Westwood at the Village premiere of "High Road To China" benefiting the Juvenile Diabetes Foundation, Los Angeles chapter. In introducing him, chairman Jean Bruce Scott announced, "Four years ago he wasn't sexy; today he is." She was referring of course to the fact that Tom has become the world's top male sex symbol since "Magnum." Slightly embarrassed by all the attention, he noted, "Talking is not my forte." The macho star ("too busy for romance") was with his parents, Marsha and Bob Selleck.

Festivities continued at the Century Plaza where Selleck and co-star Bess Armstrong took the stage briefly to thank contributors to JDF. Tom's co-workers on "Magnum, P.I.", John Hillerman, Roger Mosely and Larry Manetti, jetted in from Hawaii on Warner Bros. exec plane just for the occasion.

Others included an array of glamour girls like Morgan Fairchild, Virginia Mayo, Jaclyn Smith, Jo Ann Pflug, Vera Miles and Bernadette Peters.

★ ★ ★

Two expert P.R. executives, Mar-



Tom Selleck and co-star of "High Road To China," **Bess Armstrong** at party following the benefit premiere which raised $100,000 for the Juvenile Diabetes Foundation.

Alice White as she looked when she was a popular screen flapper. She died at 76, alone and forgotten.

George Hamilton, Virginia Mayo and **Man About Town Graham,** guests at the Manila International Film Festival recently, enjoy a reunion at cocktailery honoring John Litton, the festival's Director General, at home of P.R. whiz Dale Olson. (Photo by Yani Begakis)

garet Gardner and Dale Olson, co-hosted a cocktailery at the latter's hillside home honoring **John Litton,** Director General of the Manila International Film Festival, here for the American Film Market. The host and some guests wore barongs, others dressed California casual (whatever that is).

Virginia Mayo and I enjoyed a reunion with many who were with us in the Philippines. **George Hamilton,** alone and looking sharp in a sport coat and slacks (he doesn't wear barongs) told us he was returning to Manila to bring his mother, Ann Hamilton Spalding, guesting with First Lady Imelda Marcos, back to California. Alexis Smith and Craig Stevens had interesting stories about China which they visited after leaving us at the festival.

★ ★ ★

With a **Noel Coward** setting in an English country residence, you can be sure there's no place like home. And there's no actress like Holm. Celeste not only has style, but she has a vast collection of female facial expressions. Coward and Holm were united at the Ahmanson in "Hay Fever." After becoming a 1925 hit in London, the first American company starred **Laura Hope Crews** who later gained lasting fame as Aunt Pittypat in "Gone With the Wind."

★ ★ ★

Peter Allen's new album is "Not the Boy Next Door." Truer words were never sung. Riding on a moon and shaking his maracas, it's hard to explain just what he is. He impressed me as a cross between Barry Manilow and Bette Midler.

If you've only heard him on records, where he never made it big, you wouldn't be prepared for the show at the Pantages. Records don't capture his wild showmanship—or his bitchy remarks.

With Peter, in the same razzle-dazzle show they did at Radio City Music Hall in '81 and '82, were the Rockettes. They have been high kicking for 57 years, but these were not the originals, of course.

Without mentioning names, Peter referred to his marriage to **Liza Minnelli** ("I know what people do on honeymoons . . . I had one once") and dedicated a song "Quiet Please, There's A Lady On Stage," to "My former mother-in-law." Ironically, it was **Judy Garland** when she met Peter on her Australian tour who saw him as a white prince come to rescue Liza and introduced him to her.

★ ★ ★

Movie buffs should remember **Alice White** who died, alone and forgotten, of a stroke at 76. Divorced twice, there are no survivors. Her ashes were scattered at sea.

You know Alice was a jazzy flapper when I tell you she played the title role in films with such campy titles as "The Naughty Flirt," "The Girl From Woolworth's," "Show Girl In Hollywood," "Hot Stuff" and "Satin Woman."

The zing went out of her stardom in the mid-1930s. In 1949, **Joan Crawford** got Alice a bit in "Flamingo Road," her last time before the cameras. Before movie fame, Alice had been a secretary. After stardom, not too proud to work at her earlier trade, she became one again. Until the last few years, Alice would walk from her modest home near the Hollywood Bowl to her job on Hollywood Boulevard.

★ ★ ★

Talk about disgruntled performers! **Dorothy Lamour, Yvonne De Carlo, Gloria DeHaven, Patty Andrews, Forrest Tucker, Gordon MacRae** and **Morey Amsterdam** were booked into Miami's Eden Roc Hotel until Easter. The show was called "Great Stars of the Silver Screen."

But alas! After the first week they didn't get paid and the show fell apart. A couple of the stranded members of the "Geritol Jamboree" were forced to call home for transportation money.

The performers are reportedly talking to attorneys to determine what legal action they can take against the producer.

★ ★ ★

No more movie making in the **Canary Islands** because of an epidemic of Chirpes. Untweetable!

Jean Harlow, Tragic Sex Symbol

Shots like this made Harlow a household name.

She avoided the sun, but occasionally went in her pool.

by Gene Sheppard

Jean Harlow, the original platinum blonde, is as popular today as she was in the 1930s. When photographs are requested by fans, Harlow's photo is more frequently sought than others; when a rare Jean Harlow autograph or personal item is available, the seller can demand the maximum; when revival theatres and television stations show Harlow movies, they are assured of tremendous cheering audiences.

Why is there so much universal adulation for an actress who appeared in only 29 feature films in 8 years and died tragically at the age of 26? Perhaps Harlow herself revealed her impending immortality when she said, "I'm gonna amount to something in this town" in *Red-Headed Woman* (MGM, 1932). She was the first screen tramp to become a heroine and her raw sexuality made her the sex symbol of the '30s. In a career lasting less than ten years, Jean Harlow developed an unforgettable acting style that kept her at the top of her profession with the flaunted platinum hair, the attractive twang that she turned on and off as required, the come-hither stance, the self-confident walk and the radiant smile. The titles of her movies are unimportant because they are all indelibly stamped *Harlow* movies, and, as such, they are memorable due to the unrivalled charisma of Jean Harlow.

Jean Harlow shaped her own screen persona. Through her characterizations, she suggested that America is a land of upward mobility and her screen heroines take stock of every situation, plan their strategy and end up doing all right for themselves. Although this approach is not entirely realistic, it is an inspiring one that Harlow molded and shaped to perfection.

Born on March 3, 1911 in Kansas City, Missouri as Harlean Carpenter, she was the daughter of the former Jean Harlow and Dr. Mont Clair Carpenter. She moved to Hollywood with her divorced mother and new stepfather Marino Bello, and, taking her mother's maiden name, began her film career in 1928 as an extra in Hal Roach comedies. She became a credited player in a Clara Bow movie, *The Saturday Night Kid* (Par., 1929), and the era of the Platinum Blonde began.

Harlow became a star instantly in Howard Hughes' *Hell's Angels* (UA,

Jean died during the filming of "Saratoga" with Clark Gable.

A rare photo of billionaire Howard Hughes with actress Jean Harlow when he was a young Hollywood playboy.

With William Powell whom Jean planned to marry.

With Wallace Beery and Clark Gable during filming of "China Seas" (1935).

1930). No one could have predicted that her line, "Pardon me while I slip into something more comfortable," would make the four million dollar movie a huge success. She projected a twangy insouciance with her wanton and amoral behavior wearing gossamer dresses cut down to "here." The public was entranced.

From this period on, Harlow dominated her films and her leading men with few exceptions. She held her own with James Cagney, Clark Gable, Spencer Tracy, Cary Grant and Robert Taylor. She was not vulnerable, merely impudent, tough, wise-cracking, slatternly and sexually voracious on screen.

Harlow and Clark Gable were excellent screen partners in five movies. In *Red Dust* (MGM, 1932), she took a bath in a barrel and ordered Gable to "Scrub my back". She wore clinging satin dresses with no bra, became known as the Platinum Blonde and obviously enjoyed sex as much as men. She and Gable starred together in *The Secret Six* (MGM, 1931), *Red Dust* (MGM, 1932), *Hold Your Man* (MGM, 1933), *China Seas* (MGM, 1935) and *Saratoga* (MGM, 1937).

Her screen reputation soared in *Public Enemy* (WB, 1931) with James Cagney and sizzled in *Platinum Blonde* (Col., 1931) with Robert Williams. Harlow was a clever comedienne in *Red-Headed Woman* (MGM, 1932), which had censorship problems and is still not shown in Great Britain. She was brilliant in *Bombshell* (MGM, 1933), portraying a Hollywood sexpot not unlike herself. In *Dinner At Eight* (MGM, 1938), she stole the star-studded movie by convincing everyone that modern machinery would never replace her sexy figure or profession.

Privately, Jean Harlow seemed much less formidable, more vulnerable and inexplicably innocent. She was dominated by her mother "Mama Jean" and stepfather Marino Bello, a gigolo-type charmer who lived off women and squandered Harlow's considerable income. Her three marriages failed. The first to her childhood sweetheart, Charles F. McGrew, broke her heart and her third marriage to cameraman Hal Rosson failed. She deeply regretted this because Rosson was responsible for her creamy white skin and her platinum hair acquiring an almost phosphorescent glow in her best films.

Her second marriage to producer Paul Bern is one of the most scandalous, tragic and mysterious in Hollywood history. On September 5, 1932, the butler found Bern's naked body drenched in Jean's perfume with a .38 caliber revolver beside him. The note he left behind is enigmatic. It read, "Dearest Dear, Unfortunately this is the only way to make good the frightful wrong I have done you and to wipe out my abject humiliation. I love you, Paul. You understand that last night was only a comedy."

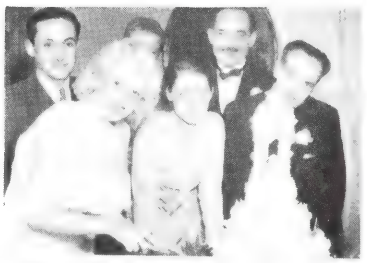
Harlow had spent the night at her

Continued on Page 32

Reginald Owen and Robert Taylor with Harlow in her last completed film, "Personal Property" (1937).

"Public Enemy" (1931) with Eddie Woods and James Cagney.

Collectors photo of Jean Harlow



Jean and her boss, Louis B. Mayer nightclubbing.

Jean Harlow stepping into her V-12 Cadillac town car

Starring with Spencer Tracy in "Riffraff" MGM 1936.

Carroll Baker as "Harlow" (1965) was slick, colorful, and phony. Angela Lansbury and Raf Vallone portrayed Mama Jean and stepfather, Marino Bello.

Carol Lynley's version as "Harlow" (1965) was a dismal flop at the box-office.

JEAN HARLOW
the platinum blonde

By Teet Carle

JEAN HARLOW SINGS AND DANCES! . . . in her new Metro-Goldwyn-Mayer musical picture, "Reckless," in which she is co-starred with William Powell. In one spectacular musical number she introduces a new dance creation, "La Stamboras," which promises to become a sensational hit. Victor Fleming directs. (The Thirties)

† I met her only twice briefly, once just after the start of her film career and finally just before the end of that career and of her life. Yet the actress whom I knew not even slightly wrapped up a part of my memory in one of the most poignant impressions that survive after forty years as a studio press agent.

She was Jean Harlow, on whom was hung the apt tag, The Platinum Blonde. It was a trade-mark as lasting in the world of show business as are the "It" Girl, the Keystone Kops and The Floradora Girl.

The first meeting was on the set of a Clara Bow starrer titled "The Saturday Night Kid." I was the unit publicist and it was the summer of 1929. Talking pictures had just revolutionized the movie industry and jostled the lives of many silent film favorites. That was one of Miss Bow's first talkies. Ironically, it was among the very last appearance she was to make on the screen.

She had been Paramount's biggest box office star, a public favorite who received 20,000 fan letters a week. But when she began to speak from the mammoth screen, her Brooklyn "brogue" irritated the ear drums of theatre audiences. Paramount soon was to let her contract lapse and she was to finish her brilliant career with two "dogs" at 20th Century-Fox.

The male star of "The Saturday Night Kid" was James Hall, now long forgotten since he died much too young. Jean Arthur was a young studio contractee and she was cast as the conniving, man-stealing, bitchy younger sister of Miss Bow. One of the featured actors was Frank Ross, who has since become a top film producer.

The story concerned a group of department store sales girls and one of them was played by an 18-year-old newcomer named Jean Harlow. She was not billed on the opening title but was credited in the cast of characters at the end.

I had my job well defined in plugging Hall and Miss Bow. She was shakey about her future, which was as important to money-conscious Paramount as to her. The last thing I needed was a bit player sex-pot who might steal the limelight as Jayne Mansfield had done with Jane Russell at a junket in Florida. Jayne and her pair of cantaloupes. But neither Miss Harlow nor Miss Bow were bosomy. In fact, both were quite flat-chested – if that's important!

All castings rate a press release, of

Jean Harlow's **last home** at 512 No.Palm Dr., Beverly Hills.

Jean Harlow, contract player of the CADDO Company headed by Howard Hughes.

course. So I took the young Miss Harlow at one side and talked with her for about a half hour. I got all the necessary facts. After that, the most I did for Miss Harlow was to wave her way when I came on the stage.

There was some minor "relating." She said she had been born in Kansas City (in 1911) as Harlean Carpenter, daughter of a dentist and a mother whose maiden name was Jean Harlow. Kansas City ignited slight rapport. As a high school lad in Emporia, Kansas, it had been the only "big city" I knew. My buddies and I would weekend there to catch the vaudeville bill at the Orpheum and see a traveling-company play starring Lionel Barrymore or Otis Skinner. And come home with cartons of cigarettes which were unlawful to sell or buy in Kansas. But not to inhale, if you can figure that. So the girl and I talked some about Kansas City.

The young blonde admitted being freshly up from extra ranks, with only two bits to her credit – in Hal Roach comedies.

Those were all the facts. But there was must conjecture about her and I shied from asking about it. Like I said, I didn't relish waving a bit player's notoriety in our jittery star's face. You see, Miss Harlow was driven to work and picked up at day's end by a gigantic, shiny limousine driven by a chauffeur in livery. It was reported she was an heiress. I refrained from probing. I asked myself what if she was a gangster's "protege"? Best not to know too much.

Jean Harlow, at home in the house which she built on one of the hills of Brentwood Heights.

Jean Harlow, following through on a back-hand stroke during a game of tennis at the Pacific Coast Tennis Club.

I was told later that the chauffeur was her step-father, Marino Bello, who was helping the girl build a mysterious image. It was true that she was from a family of affluence, especially her grandfather. She had just been divorced from a businessman with whom she had eloped from a swanky school when she was sixteen. Doing extra work and playing bits had been a lark – a hobby. From now on, she knew it could be the way to make a living – a fortune, a niche with the immortals.

It was a bit of more irony that this nonentity in a Clara Bow movie was to become the chief Sex Queen of the Thirties, as Miss Bow was in the Twenties. Howard Hughes had to replace Greta Nissen in "Hell's Angels"

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JAMES DEAN TRIBUTE

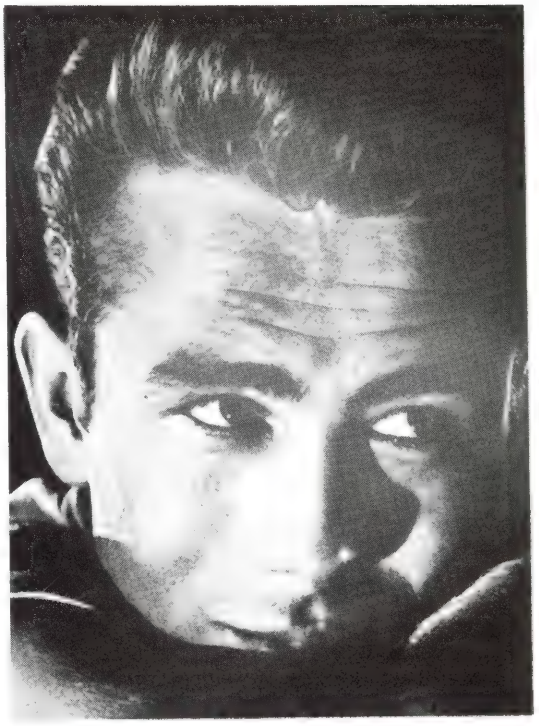
Motion Picture "Dean Tribute" poster published by Academy of Motion Picture Arts and Sciences. (Photographed by Brian O'Dowd)

by Brian O'Dowd

On a recent memorable evening the Motion Picture Academy held a special tribute to James Dean with some of Dean's close friends, William Bast, Martin Landau, Leonard Rosenman, Beulah Roth, Jim Backus and Stewart Stern. Host of the evening and program coordinator Douglas Edwards led the pleasant evening of worthwhile conversation and personal insights into James Dean, one of the most remarkable actors of the American stage and screen. The Academy theatre was sold out to James Dean fans, both young and old.

Film clips from various Dean's pictures were shown including his first three screen appearances, "Fixed Bayonets" (20th Century-Fox, 1952), "Sailor Beware" (Paramount, 1952), and "Has Anybody Seen My Gal?" (Universal, 1952), and a copy of a commercial he did for Pepsi-Cola in 1951. Other film clips included "The James Dean Story" (Warner Bros., 1957), "James Dean, The First American Teenager" (Ziv International, 1975), "East of Eden" (Warner Bros., 1955), "Giant" (Warner Bros., 1955) and several of his television performances including "The Unlighted Road" (Schlitz Playhouse).

Douglas Edwards introduced the first two guests, William Bast and Martin Landau. Mr. Bast was Dean's roommate while they were both attending U.C.L.A. He related how Jimmy had a way of getting people to do what he wanted and he did it so well you were unaware that he was doing it. When he was a page at CBS-TV he met James Whitmore who was doing the television play version of "Battleground" for Lux Video Theatre. While they were rehearsing he went backstage to talk to Whitmore about acting and then they got



Rare shot of James Dean from "Rebel Without A Cause."

onto the subject of starting an actors workshop with some of the students from U.C.L.A. When he returned home he told Jimmy about his meeting with Whitmore and his interest in a workshop. "Jimmy was excited to think that someone like James Whitmore would be interested to pass on information to us, when we didn't have a chance to going to New York and the Actors Studio there. I went back and talked to Whitmore and organized a club with some students from U.C.L.A. and it lasted for one year. Jimmy later left to go to New York, then about two months later I joined him there."

Martin Landau recalled, "I first met Jimmy at an open casting which were called cattle calls that CBS held in a couple of Broadway theatres. One was the Martin Beck theatre and the other The Mansfield. About 1000 people would show up for a couple of roles. It was in the very early days of television and it was done live with a kiniescope sent out to the West Coast. The calls reminded me of a concentration camp. We'd pass out our photos to the casting director with the ending being somewhat better. Obviously the major parts had already been cast. The parts open were for roles of five lines or less. Anyway we both had been rejected that day, and we ended up on the sidewalk outside the theatre. For some reason we gravitated together.

I was a kid from Brooklyn and he was a kid from Indiana. This was very shortly after Jimmy came to New York. We just got along very well, very fast and we were friends for a long time. Possibly because we both had the same desires and hopes." At that point Douglas Edwards asked "I believe that you would go with James Dean when he got various television roles." Landau answered "Whenever Jimmy got a role on T.V. he would always ask me to come and watch his rehearsal. However I never did get to work with him."

Leonard Rosenman recalled that Jimmy wanted to learn to play the piano and couldn't understand why he couldn't play a piano concerto after two lessons.

Lee Strasberg said Dean ws a natural actor, very shy and sensitive about people getting too close to him. When Strasberg criticized a scene he was doing, Jimmy just walked out of the Actor's Studio and never performed there again. He was offered a contract for his first Broadway play. It ran three days only, opened on a Thursday night and closed on Saturday. "See the Jaguar" got bad reviews but Jimmy got raves. Later in "The Immoralist" he played an Arab boy and had to perform a seductive dance. The Arab boy lived on a date grove and came between a husband and his wife and then destroyed them both. On opening night the critics greeted him as a brilliant new star.

In the audience for this special Academy Tribute were Corey Allen and Ann Doran both of whom had worked with Jimmy on "Rebel Without A Cause." Beulah Roth recalled that she and her husband, photographer Sanford Roth were living in Europe at the time when Warner Bros. called Sanford back to take some photographs of two of their stars. "They gave him the choice of Jack Lemmon or James Dean. He choose Dean because he had met him on the lot one day and they got together talking about cameras. Dean was very interested in learning more about photography. He invited Jimmy home for dinner, phoned me and said that he was bringing this young actor home and what were we going to eat! I said chicken curry and Sanford said "God I don't even know if he knows what that is." However, Dean liked the chutney and said it reminded him of his Aunt's plum preserves. From then on we became very dear friends and our home was like a second home to him."

Beulah went on. "I had a Siamese cat at the time and I think that's another reason why I loved Jimmy dearly. He loved cats and got on very well with my cat which is very strange because Siamese cats as a rule only like their owners. But he loved Jimmy. Later Jimmy got one for himself and I fixed a baby formula for it of egg yoke and pablum. I get many letters from some of Jimmy's weird fans from all over the world, Paris & London, etc., most of them from teenagers who weren't even born when Jimmy was alive. They want to know about Jimmy. I think it's hero worship right now 28 years after his death. James Dean is the biggest thing in Japan. It's strange because I am a lady of a certain age. I have lived through all the great movie stars like Theda Bara, Bryant Washburn, but who remembers them? We remember James Dean."

Jimmy loved cats and Beulah Roth recalls the time Jimmy came to her house for dinner and made friends with her Siamese cat.

The next two guests of the evening were Jim Backus and Stewart Stren. Jim Backus recalled that when they shot the scene in "Rebel" where Jimmy throws his father across the room, they shot that scene in one take without a double and without a net.

"Jimmy never stuck to the lines in the script, he would do what came to him. I was mystified through the whole picture. I had made about 75 pictures and they had been done in the regular Hollywood way. We started the film in black and white and then after a week of filming they saw how well "East of Eden" was doing at the box office so we stopped the picture and started all over again, this time in color. The first time I met James Dean was at Keenan Wynn's house and he introduced me to this kid from New York. Jimmy and I rehearsed for several weeks with Nick Ray and Natalie Wood then Jimmy got into the role so heavily that he used to kiss me full on the lips in the morning and say 'hello dad'. I thought that was carrying it a bit too far. But he was one hell of an actor. He wanted to be a director and as far as I was concerned he directed "Rebel Without A Cause", forgive me Nick. He used to whistle when he was ready to shoot. There would be a long pause then he would whistle again and away we would go, which was a departure for me. I'd never had anyone whistle when they were ready." "It wasn't until after his death the letters poured into my house and I called Warner Bros. and said what the hell's happening, I was getting a hundred and fifty letters a day. Some kid wrote me a letter and asked me to send something that Jimmy had touched, so I sent him part of the script that Jimmy had scribbled something on. I still to this day get letters from people who want to know about Jimmy. The first day on the set he said "Teach me one thing, teach me how to do Mr. Magoo" and in three days he did it better than I did. He told me that one day he wanted to be a night club comedian."

"He told the worst jokes," Henny Youngman recalled. "'Take my Wife' and he would stand there, he had the guts, damn he had guts, he had all the guts in the world. He had a sly sense of humor, I remember one day we were walking to the commissary and Jack Warner was standing talking to some people and he introduced Jimmy to them. Jack said "hello Jimmy" and Jimmy looked at him and said "Have that suit cleaned and burned."

Doug Edwards then asked Stewart Stern if he thought that they were filming a classic when they made "Rebel." "No, first we had to round Jimmy up and find him, he was hiding somewhere in New York. It all happened so fast, I was given the script in January and we started filming in March. When I first saw a screening of "Rebel" I thought it was so long and slow, in fact they cut 40 minutes out of the film. Then after his death the studio didn't know if they would release the film so soon. It was a year or so before I could look at the picture, because it was so much like Jimmy in real life."

The memorable evening came to a close with a screening of a brand new 35mm print of "Rebel Without A Cause," much to the delight of the soldout house.

The fans have made "James Dean" and they won't let him go. To keep him close they made a legend of his name throughout the world. He seemed to express what young people couldn't find the words for in his rebellious being. He had one of the most spectacular careers in the history of motion pictures and with only three major films to his name, he left his imprint forever, this is what he always wanted and he did all of this in one year. He received two Academy Award nominations. He was more like a comet than a star. ★

Those Blonde Imitators

In the Harlow tradition

Kirk Crivello Collection

By Kirk Crivello

In the dazzle of Hollywood, Jean Harlow has gained immortality as the beautiful, brazen and always sensual star who, in more than a score of movies, gave a Depression country something to dream over, laugh at or talk about. In the first flush of her fame, Jean's platinum blonde-tresses, beaded lashes and crayoned eyebrows started a trend in beauty and fashion. Following the release of "Hell's Angel," there was a mad rush to beauty salons to try to duplicate Jean's near-white mane. The major studios joined the fad by molding their sexy starlets into Jean Harlow imitators. The prototypes were cast in similar screen vehicles. They often became victims of a star system that forced them into masquerading as a replica of the original. When Jean, in an effort to subdue her appearance, became a "brownette," so did millions of other women. When she died during the filming of "Saratoga," MGM initially decided to have either Rita Johnson or Virginia Grey redo the star's scenes. However, the studio decided to save costs by using Mary Dees, a Busby Berkeley Girl, to double for Jean in the remainder of the work to be shot. Throughout the 1940's, studios would often try to recapture the Harlow magic with a new actress, often publicizing plans to star her in "The Jean Harlow Story." In the late 1950's, producer Jerry Wald announced plans to film Harlow's life with Marilyn Monroe for Twentieth Century-Fox, but the project was later dropped. Wald also tested Stella Stevens—but nothing happened. Neither Paramount's "Harlow" (1965), starring Carroll Baker, now a television-style quickie, nor Carol Lynley came close to depicting Jean's unique personaliy. Jean was the first in what has become a dynasty of blonde sex goddesses. But there was, and will always be, only one Jean Harlow. ★

Beauties who paraded in her image

With **Eleanor Roosevelt** at the President's Infantile Paralysis Fund Ball in early 1937, only months before **Jean** died.

Alice Faye started out as an imitation Harlow. Later she would caricature her early image in "Alexander's Ragtime Band."

Paramount's **Toby Wing** sported platinum hair and plucked eyebrows. She gave it all up for domesticity.

Joan Marsh was a contemporary of Harlow's at MGM, her roles not of star-making caliber.

1—RKO's **Barbara Pepper** was exploited as a Harlow "threat," but she couldn't shake those chorus-girl sassiness parts. 2—Fox buried **June Lang's** natural beauty under doll-like Harlow make-up. The studio soon altered her looks. 3—Universal groomed **Dorothea Kent** in a string of low-budget B's, as their resident platinum blonde.

HARLOW LOOK-A-LIKES IN THE THIRTIES & FORTIES

1—Virginia Grey was a contender to take over "Saratoga" until MGM decided to use a double. 2—**Rita Johnson** was slated to redo Harlow's scenes for "Saratoga," then MGM changed their minds. She drifted into "other woman" roles. 3—Fox once announced "The Jean Harlow Story had been bought for **Carole Landis.** The publicity was just a hype.

1—**Marian Martin,** a NY showgirl, played mostly tough girl roles. *(Photo by the great Hurrell.)* 2—**Barbara Lawrence** was often called a "Baby Harlow" - had a few juicy leads at Fox. 3—RKO thought **Chili Williams** had Harlow possibilities. But pretty blondes were a disposable commodity in Hollywood.

1—Fox's voluptuous **Mary Beth Hughes** was thought to resemble Harlow with a tough yet torpid manner. 2—Hal Roach spent a fortune promoting **Marjorie Woodworth** as the screen's next Jean Harlow, but the potential just wasn't there. 3—In the Harlow tradition, **Jayne Mansfield** was no dainty in- genue, her star quickly fizzled out.

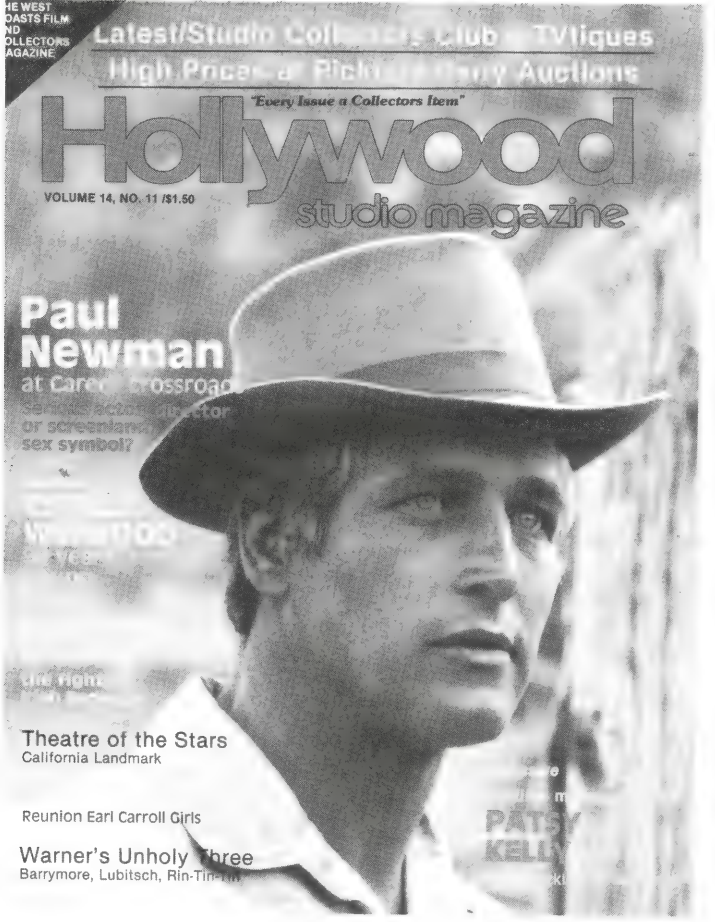
Paul Newman Quiz

by George Hadley-Garcia

Paul Newman is the only star from the 50's who has remained at the top of the heap through the 60's, 70's and 80's. To be sure, he has had his rough spots, and the Academy Award had long eluded him, although he was most recently nominated in 1982. But of late, he is in splendid form again, following up his triumphs in "Fort Apache, the Bronx" and "Absence of Malice" with his latest, "The Verdict," co-starring Charlotte Rampling and James Mason. At 57, Old Blue Eyes is still all things to all people: sex symbol, fine actor, family man, activist and rather shy nice guy.

Test Your Knowledge

1. What was the film which was so awful that PN had to publically apologize for it?
2. Which film of Newman's focused on Israel, and who was the leading lady?
3. In what movie project did Newman and Streisand work together?
4. Which PN film spawned the line "What we have here is a failure to communicate," and who said it?
5. Of course, Newman and Redford teamed in "Butch Cassidy" and "The Sting." Which joint project did RR turn down, and which Redford-refusal did PN step into?
6. In what film did PN pair with Sophia Loren, and what was unusual about her role?
7. Name Newman's professions in: a. "Slapshot"; b. "Towering Inferno"; c. "Somebody Up There Likes Me"; d. "Rachel, Rachel".
8. What was the basic plot of "WUSA," which few people ever saw?
9. Name the two flops PN did for Robert Altman.
10. What were PN's two outstanding Tennessee Williams vehicles?
11. What 1969 film fueled Newman's love for car racing, and at what age did he take it up?
12. What was special about Newman's last effort for television, "The Shadow Box"?"
13. Name the Irwin Allen disaster film that failed disastrously for all concerned.
14. How long have PN and Joanne Woodward been married?
15. Which was Newman's most foul-mouthed film, and who wrote it?
16. Name the two prize-winning Joanne Woodward vehicles directed by PN.
17. Who were PN's leading ladies in: a. "What a Way to Go!"; b. "Torn Curtain"; c. "The Secret War of Harry Frigg"; d. "The Drowning Pool".
18. Why did Newman wing up playing Butch Cassidy, instead of the Sundance Kid?
19. In which PN film did "Lilly Langtry" make an appearance (in whose guise)?
20. Who were Newman and Woodward's co-stars in "A New Kind of Love," and where?



Paul Newman as he appeared on the June, 1981 cover of Hollywood Studio Magazine. A limited number of copies are available for ordering (See Index pg. 41).

Answers

1. His first, "The Silver Chalice." PN took an ad in the L.A. paper: "Paul Newman apologizes, every night at nine.
2. "Exodus" was the stirring story of the founding of modern Israel, and costarred Eva Marie Saint.
3. Streisand and Newman, with Sidney Poitier, founded First Artists film company to make their own movies.
4. "Cool Hand Luke". The line was spoken by the late Strother Martin.
5. RR declined to play PN's lover in "Front Runner," and Newman took over "The Verdict" after director-actor Redford turned it down.
6. In "Lady L," Loren aged into her 80's.
7. a. hockey player, b. architect, c. boxer Rocky Graziano. He only directed "Rachel, Rachel".
8. It was about a left-wing disc jockey battling right-wing management.
9. "Buffalo Bill and the Indians" and "Quintet".
10. "Cat on a Hot Tin Roof" and "Sweet Bird of Youth".
11. "Winning." PN took up racing at 47.
12. Newman directed "The Shadow Box," starring his wife and produced by daughter Susan Kendall Newman (from his first marriage).
12. "When Time Ran Out," about a volcano, pre-Mount Saint Helens.
14. Twenty-five years, as of January, 1983.
15. "Slapshot," written by Nancy Dowd, who won an Oscar for "Coming Home".
16. "Rachel, Rachel" and "The Effect of Gamma Rays on Man-in-the-Moon Marigolds."
17. a. Shirley MacLaine (he played a cameo part), b. Julie Andrews (for Hitchcock), c. Sylvia Koscina and d. Joanne Woodward.
18. Because Cassidy's name came first in the title.
19. The Jersey Lilly, alias Ava Gardner, appeared in "The Life and Times of Judge Roy Bean."
20. Sidney Poitier and Diahnne Carroll, set in Paris.

Jacqueline Bisset:

"It's a drag to be pretty"

by John Roberts

If any woman can lay claim to the title of the world's most beautiful actress, it is Jacqueline Bisset. Although she tends to downplay her physical appearance, Bisset's beauty is responsible for her rise from bit player to superstar. The actress belongs to a select group of stars commanding $1 million per picture.

Unlike Jane Fonda and other million dollar actresses, Bisset's passable acting abilities merely support her class, glamour, 36-24-36 figure, and perfect face. "Jackie has a great body, one of the greatest bodies I've ever worked with," said Edith Head and fashion designer Halston added "She has a very womanly body, beautiful shoulders, beautiful legs."

"The Deep" required a beautiful woman not a great actress. "She happens to have one of the most beautiful faces ever bestowed on a human being," admired author Peter Benchley. "People are inclined to be skeptical about Jackie because she's so beautiful," commented Director Peter Yates, "but she has that quality of intelligence that goes with the face and makes it something more."

The star was not always Jacqueline Bisset the screen beauty. She was born Winifred Jacqueline Fraser Bisset (a first name she dislikes) on September 13, 1944 in Waybridge, Surrey, a small village less than 50 miles from London. Her father Max Bisset is a Scottish doctor while French-English mother Arlette Alexander is a former Paris barrister. She learned to speak French at home and in private schools. "I was a goody-goody type in the beginning and then I got naughtier and naughtier," Bisset spoke of her schooldays. A first attempt at acting came as the Virgin Mary in a school Christmas pageant.

The Bissets wanted their daughter to study medicine at college but an 18-year-old Jackie took off for London to break into modeling. Great face and awful body was how people described her. Bisset was too heavy to succeed as a model and recalled that she and roommate actress Fiona Lewis "ate ourselves stupid." The young woman overcame her insatiable appetite and begin losing weight to rid herself of the nickname "Big Bottomed Bisset." A slim downed Bisset switched careers to television commercials and movies.

Bisset's film debut was an inauspicious bit as a girl standing in line in "The Knack . . . and how to get it" (1965), the lauded British mod comedy. She auditioned for a leading role and wound up an extra alongside another future star, Charlotte Rampling. "I earned ten pounds," reminisced Bisset, "but I was so broke I had to take an interminable tube ride to get to the location."

Very much a girl of her generation and appalled at being "just another pretty face," this delectable dish has worked hard to prove herself as an actress.

There was another bit in "Arrivederci, Baby!" (1966), a routine Tony Curtis farce. "I thought Tony Curtis was very dishy," she said, "I was highly jealous of Rosanna Schiaffino." She graduated to a few lines in Roman Polanski's bizarre "Cul-De-Sac" (1966) and her billing was "Jackie Bisset."

"Casino Royale" (1967) was a James Bond spoof directed by five men and its failure dashed Bisset's hopes for her small role as seductive Giovanna Goodthighs. "I thought the name Goodthighs would do for me what the name Pussy Galore did for Honor Blackman in another James Bond film," she lamented. Her first starring role was with Claire Trevor and James Brolin in "The Capetown Affair" (1967), a remake of 1953's "Pickup on South Street."

Bisset's big break was a fluke. She attended a dinner party at London's Claridge Hotel and a friend pointed her out to Fox mogul Darryl F. Zanuck. The friend also supplied the misinformation that producer Dino DeLaurentiis was interested in signing Bisset to a contract. Zanuck responded by signing Bisset to a seven-year, ten film contract and she was on her way to Hollywood in 1967.

In her latest film, "Class" with newcomer Andrew McCarthy.

The titles to "The Sweet Ride" (1968) said "Introducing Jacqueline Bisset." "The film started out with a girl coming out of the water, having lost the top of her bathing suit," said the actress, "and then it went on to a group attack by 15 motorcycle freaks.

I took one look and said I was going back to London."

The studio appeased her by cleaning up some of the violence. The highlight of making "The Sweet Ride" for Bisset was falling in love with leading man Michael Sarrazin. The surly Canadian actor took an interest in her due to a mutual understanding of French and their relationship developed from there. Bisset and Sarrazin remained together seven years living a quiet life in Malibu and when they broke up in 1974, Bisset became an outgoing public celebrity.

When the overschedule filming of "Rosemary's Baby" prevented Mia Farrow from her commitment to "The Detective" (1968), Bisset stepped in and donned a short dark wig to play a diversion for Frank Sinatra. Next came the beginning of a series of bland girlfriend roles in "Bullit" (1968) starring Steve McQueen and a celebrated car chase. "She is the kind of girl who has to improve with age," stated McQueen, "Five years from now, she'll be one of the most formidable stars in the business. She's an original, that's for sure."

Filmed in Canada, "The First Time" (1969), toiled through 40 minutes before Bisset appeared as an Englishwoman mistaken for a prostitute by three high school boys. She made her French film debut (though filmed in English) as the object of a young boy's adoration in "La Promesse"/"Secret World" (1969). Audiences loved and critics hated "Airport" (1970) and Bisset gained major exposure as Dean Martin's pregnant girlfriend.

"The Grasshopper" (1970) garnered favorable reviews and bad box office. "I'm a very spunky girl in the film and I make it with six men," she said of one of her favorite roles. The picture was an offbeat tale of a show business hopeful watching her dreams crumble into prostitution and a trail of exploitive men. Bisset gave her best performance to date.

"Secrets" (1971) was originally released in London and failed to reach America until 1978. A clever distributor discovered that Bisset appeared nude in the film and turned a tidy profit by exploiting "Secrets" as "Jacqueline Bisset as you've never seen her before!" The scene in question was a bedroom affair with Per Oscarsson and the actress accidently fell out of bed without covering.

"It became a big sex scene because I fell out of bed in the middle of the scene," Bisset explained, "The interesting thing was that I had never been able to do it before and I felt extraordinarily free afterwards." The scene was reshot minus the nudity but the filmmakers, for whom Bisset was doing the film as a favor, chose the original. Even Bisset's nudity could not save "Secrets" from being a terrible film.

"The Deep" made Bisset a superstar.

Bisset has been a hard working actress turning out 34 films in a 19-year career. "I love to work. Work is a perverse kind of play," she says, "but acting isn't the be-all and end-all of my life, and I'm relieved to say it. The first priority is that I don't want to cease being a woman."

"Believe in Me" (1971) reteamed Bisset and Sarrazin for a second and final time. "The Mephisto Waltz" (1971) was an occult love triangle of Bisset, Alan Alda, and Barbara Parkins. Jackie Cooper made his directorial film debut with Bisset's worst film, "Stand Up and Be Counted" (1972), an unfunny comedy about the women's lib movement.

Another box office failure was John Huston's highly touted "The Life and Times of Judge Roy Bean" (1972) with Bisset on hand as one of many guest stars. "The Thief Who Came to Dinner" (1973) was a slick caper film.

"I've been willing to do a lot of films where a woman is decorative, standing around and irrelevant," ruefully spoke the actress, "I've been identified with so many famous male stars that now I have a problem establishing my own identity." Her next film would satisfy the statement, "The size of the part never concerns me and I'll do a part for six really good lines."

French filmmaker Francois Truffaut desired to direct Bisset since seeing "Two for the Road" and sought her to play Julie in "La Nuit Americaine"/"Day for Night" (1973). He wrote letters to Bisset that went unanswered and then personally appealed to her. The actress was angry to discover that her agent did not wish her to work with Truffaut and withheld his letters. She immediately accepted the small part and her decision was proven correct when the prestige of the Academy Award winner gave her new status as an actress.

"Day for Night" was Truffaut's tribute to the movies and a back stage story about the making of a film starring Bisset, Jean-Pierre Aumont, and Jean-Pierre Leaud. The admiring Truffaut said "She's probably the most beautiful actress I've worked with." Bisset returned the compliment, "Truffaut is a director who really likes women. You can feel it. He is very interested in the female psyche and looks for things that enhance a woman." The two became friends and were once rumored to be a romantic item.

Bisset remained in France and performed in French for "Le Magnifique" (1973). In Philipp DeBroca's romp, Bisset was the girl of next door neighbor and writer Jean-Paul Belmondo's daydreams and the film did not reach America until 1976. She was the glamorous Countess Andrenyi, wife of Michael York, in the all-star version of Agatha Christie's "Murder on the Orient Express" (1974).

Her relationship with Moroccan born French millionaire Victor Drai began while making three straight films in Europe. Drai reportedly sold his French holdings and followed Bisset to Los Angeles to be with her. They stayed together until 1980.

The actress assumed the Dorothy McGuire role in a remake of 1946's "The Spiral Staircase" (1975) filmed in England with Christopher Plummer. The film never received American release.

Maximilian Schell is a close friend and she joined Jon Voight to star in Schell's American directorial debut, "End of the Game" (1976), a mystery that vanished from theaters after a week's play.

Another background role to a male superstar in a Charles Bronson vehicle, "St. Ives" (1976), except this time she was a murderess. Bisset made her Italian film debut in "La Donna Bella Domenica" /"The Sunday Woman" (1976) playing a murder suspect in detective Marcello Mastroianni's case. "The Sunday Woman" made the American art house circuit.

"The Deep" (1977) is Bisset's most successful film and catapulted her into superstar status. Taken from Peter Benchley's best selling follow-up to *Jaws*, "The Deep" was a probable hit from the outset with Robert Shaw fresh from "Jaws" and Nick Nolte hot from "Rich Man, Poor Man."

Book and Record Rack

"TV Detectives" by Richard Meyers (A.S. Barnes, paper, $14.95) is another TV fanatic's nostalgic wallow. Well-illustrated—in black-and-white, what else?—with lots of information about the stars of everything from "Sea Hunt" and "The Saint" to "Hawaii Five-O" and "Magnum, P.I." Chapter titles are representative: "A Diamond, a Gunn and the Untouchables" and "Jiggle, S.W.A.T. and Future Cops." Meyers traces the rise of female cops and detectives, starting with Mrs. Peel (Diana Rigg, though the first "Avengers" leading lady seen by Americans, was the third of four femmes fatales in the long-lived series) and culminating with "Mod Squad's" Peggy Lipton, Teresa Graves as the saucy Christie Love and Angie Dickinson's "Police Woman" and all six "Charlie's Angels."

From 1949 to the 1980's, the TV detective has been a staple who has outlasted the Western's cowboy, the father-knows-best stereotype and the more conventional romantic male lead. Of course, *detective* is a loose term in TV-land, and for Meyers it means anyone with an interest in mystery or crime-solving, from the creations of Ellery Queen and Agatha Christie to the marrieds of "Hart to Hart." Interestingly, the author believes the two best detective series ever were "The Rockford Files" and "Harry O," with analysis and reasons given. He chronicles them all—the mainstream gumshoes, the Bond-clones, the Spade-images, the detectives who were "fat, blind, bald, too old, too young, handicapped, Oriental, black, women, black women—with trick holsters or trick memories, or other gimmicks." They're all here, resting from taking their rerun turns . . .

"Paul Mazursky's *Tempest*" (New York Zoetrope, paper, $10.95) is a pictorial record of the director's unsuccessful (at the box office) film loosely based on Shakespeare's play. The movie stands or falls on its own merits and flaws, but this book of mostly color photographs, and sketches, many of them set in Greece, where the film was shot, is memorable for its own sake. Nowadays, some of the books on Hollywood last longer and are better worth the price than the celluloid versions. This joyous, candid, multi-hued tome is one of them. ★

by George Hadley-Garcia

JACQUELINE BISSET
continued

Bisset was producer Peter Guber's first choice to play Gail yet Columbia lingered over other names and considered casting an unknown. A key reason for Guber's wanting Bisset was her foreign box office appeal which would aid overseas distribution of "The Deep." Guber prevailed and promised a reluctant Bisset second billing.

Much of the action occurred underwater requiring Shaw, Bisset, And Nolte to spend considerable time in the sea. This aspect proved an ordeal for Bisset as she had to overcome her fear of water and learn how to scuba dive.

"I have no intention of doing any imitation of anyone. I wouldn't be able to play that person because I don't know anything about her," she said of her role in "The Greek Tycoon" (1978). "That person" was Jacqueline Kennedy Onassis and the much publicized film was a dull fictionalized account of her relationship with Greek shipping tycoon magnate Aristote Onassis played in "Zorba" fashion by Anthony Quinn. Bisset's performance was sparkless from a spiritless screenplay and is notable only for a new short hairstyle (she cut her hair explaining "The Deep's" saltwater ruined it). Despite the film's failure, the worldwide publicity, including a Newsweek cover, brightened her star.

Bisset wanted to try comedy and accepted the part of a master dessert chef in "Who is Killing the Great Chefs of Europe?" (1978) with George Segal as her fast food king ex-husband. "I'm going to be put on display again," she said, "I'll get to look very pretty." The film drew favorable reviews although performing poorly at the box office.

"Together?" (1979) returned Bisset to Italy and she took a paycut to work with unknown director Armenia Balducci. Filmed in English, she had a strong role as a working woman whose seaside vacation is complicated by lovers Maximilian Schell and Terence Stamp. "This was a very important film for me because it was totally opposed in every sense by everybody around me," she recalled, "I said 'Look, screw you. I'm going to go and do it. I believe in this woman though she's never made a film before." "Together?" played a few dates in major U.S. cities.

"When Time Ran Out" (1980) was Irwin Allen's last disaster film (Hawaiian volcanoes this time) and proved a box office disaster. Bisset accepted a mediocre girlfriend role to fulfill a desire to work opposite Paul Newman again. "Inchon!" finally reached theaters in 1982 over a year after completion and the reason for the delay was obvious: the multi-million dollar World War II epic was awful. Critics roasted Laurence Olivier's Gen. Douglas MacArthur and Bisset's wartime fashion plate. "Inchon's" affiliation with technical adviser and cult leader Rev. Sun Myung Moon generated enough bad publicity to bury the film.

"Bisset's baby is "Rich and Famous" (1981). The trend among major stars is to form production companies and Bisset created Jacquet Productions to provide herself with artistic projects. She chose a modernized remake of 1943's "Old Acquaintance" and cast Candice Bergen and herself in the Miriam Hopkins and Bette Davis roles. George Cukor replaced original director Robert Mulligan and the 1980 Screen Actors Guild Strike interruption ballooned the budget from $9 million to $12 million.

The film struggled to recapture the flavor of old women's pictures by tracing the turbulent friendship of two women from the 1960's to 1980 and in a showier part, Bergen outclassed Bisset. Reviews were lukewarm and "Rich and Famous" bombed despite Bisset's heavy promotion. "It was a great part, one I could relate to," she discussed her satisfaction with the film, "I identified very much with the woman I played who found the life process exceedingly painful."

Bisset's latest love is American Ballet Theater star Alexander Godunov, the Russian defector. Her celebrity combined with his celebrity has ignited a flurry of publicity for both. The subject of marriage has been brought up numerous times for years and her answer is always "Not interested." "You've got to love a man more than your career and I'm afraid I don't," Bisset once proclaimed and cites her parents' divorce as a reason not to marry. On children, she says she likes them but is not interested in having her own.

Her 34th film places her before the cameras with Cliff Robertson for the first time in "Class." the 1983 Orion picture was filmed in Chicago. Newcomer Rob Lowe portrays her son and another newcomer, Andrew McCarthy, is Lowe's schoolmate whom Bisset seduces.

The actress realizes much of her career is undistinguished and gave an answer to those wondering about her choices. "I'm either offered window dressing parts in large movies, or I'm given little arty films no one ever sees," Bisset summed her career, "People think the movies I end up doing are my real choices. They don't realize I do the best things I'm offered." ★

Keeping up with a Jones (Allan)

Allan Jones *"Donkey Serenade"* recording at RCA holds the record as the third top seller of all times.

Allan Jones, one of the best loved names in show business as he appeared in *"Star Time"* singing songs from "Man of La Mancha."

by Robert Kendall

Allan Jones' show-stopping rendition of "The Impossible Dream" had *"Star Time"* opening night Pantages Theater audience responding with a tumultuous ovation. When Jones reappeared on stage to reprise his famous *"Donkey Serenade"* the electrified audience brought the house down. It was an inspiring moment, for Allan Jones is one of the great stars of Hollywood's Golden Era musicals.

Later at the Brown Derby in an exclusive interview I asked the tanned, relaxed musical star what keeps him going with such verve and force.

"The wonderful satisfaction I receive when I can take people out of their troubles for even a few moments," he explained. Allan Jones then reminisced about how it all began.

"At four years of age," he recalled, "I began singing . . . imitating my father who was a choir singer in church. At eight years of age, I became a soprano boys singer in St. Luke's Church, later an alto and finally a tenor singer."

Jones followed his grandfather and father's occupation, working in the coal mines of Scranton, Pennsylvania, at 14 years of age. Then followed a period of pursuing his dream. Music schools, teachers, Paris to study there . . . but he needed the money to go.

"I called my father who was a foreman in the coal mines and asked him if I could make any money giving a concert in Scranton; my father replied, "I have 2,000 men working for me. They'll buy tickets or else!"

The concert was held at Scranton Central High and he made $1100 which enabled him to go to Paris, where he studied with Felix Laroux, distinguished both as a teacher and singer as Chant (Chief of Singers), at the French Opera National.

From Paris, Jones went to Cannes Opera in Deauville, France. Here he sang "Faust" and "La Boheme" in French, and here he met famed opera star Lily Pons. Later, Lily was to become one of his neighbors in Palm Springs, California.

"At Deauville, Walter Damrosch's niece heard me. She told her conductor-uncle about me." On returning to New York City, Damrosch contacted Jones. This led to many concerts; Carnegie Hall, Brooklyn Academy of Music, the Cincinnati Symphony orchestra, Massey Hall in Toronto, Canada, the Chicago Symphony & in London & Paris. Jones was established & on his way up the ladder of success. In 1929, despite the big crash, a New York impressario who dabbled in theatre decided to produce a popular version of Mon Souppe's *"Boccacio."* It had been done at the Met in classic version with Madame Rizzo playing male lead, because male Met stars didn't fare well in tights. Jones trim physique fitted well in tights, and he starred in Broadway's *"Boccacio."* Opening night, famous singing star Mary Garden came backstage letting Allan know how impressed she was with his physique in tights, as well as his performance. The show got good reviews, proving to be a lucky springboard to more success. The Schuberts caught the show, and signed Jones to a five-year exclusive. His first assignment was at the Municipal Opera House in St. Louis.

In winter, they opened at the

Continued on Page 49

Allan Jones gives a Command Performance in London. The Queen Mother congratulates him.

Robert Kendall interviews **Allan Jones.**

Boston Schubert Theater, following with a national tour, playing one year at Cohen Grand Opera House. He returned to St. Louis Municipal Opera for the summers, doing this for three years until 1934 when he opened in Boston in Friml's "Annina". Here he co-starred with Mari Urizzi. MGM talent scount Al Altman saw him here and asked him to test for the film-musical "Naughty Marietta". A screen test was shot on a New York sound stage, replete with authentic costumes and sets. L.B. Mayer was impressed, telling J. Walter Rubin, a vice president of MGM to sign him to a contract. "I had to raise $50,000 to release me from my contract with the Schuberts. Through a very good friend, Frank Rand, I was able to do this"—but it took time.

In the meantime, MGM was calling wondering where he was. When they couldn't hold up production any longer, they signed Nelson Eddy. When Jones told MGM he was finally free, having paid off the Schuberts, they had him fly to Hollywood.

Here he lunched in the MG Commisary with L.B. Mayer, studio head, who introduced him to David Selznick. This was the beginning of his film career. Selznick wanted him to sing at a piano in a muscial sequence from the Harlow-Gable movie, "Reckless". When the film played Scranton, at the Poli Theater, the marquee read, "Our own Allan Jones in 'Reckless'".

Thalberg gave him a two-picture pact. Zeppo Marx of the famous Marx Bros. comedy team was dropping out to become an agent. Jones became the 4th Marx Brother in two of Metro's all time comedy-classics, "*A Night At The Opera*" and "*A Day At The Races.*"

About this time Universal was looking for a male star for the lead in "*Show Boat*" with Irene Dunne. Allan teamed with Dunne in this film on a loan-out, for which Universal paid MGM $100,000 for his services.

"*Show Boat*" was long thought to be a *lost cinema classic.* "Arthur Whitelaw found it," Jones revealed. "He and another fellow opened a classic movie theater called Cinema '80. The negative was from Universal and MGM had stored it in their Kansas City vaults. New negatives were made and "*Show Boat*" is making the rounds again in classic movie houses."

Then followed "Rose Marie," "The Firefly" with Jeanette MacDonald. This film was when the "Donkey Serenade" was born and Donkey Serenade became the third highest seller in R.C.A. history. "Everybody Sings" starred Allan Jones, Fanny Brice & Judy Garland but because of inter-studio politics he was placed on hiatus for a year though his salary of

(Photos L to R) (1.) **Irene Dunne** and **Allan Jones** in Universal Pictures musical classic, ***"Showboat"***. . . . . (2.) **Jeanette MacDonald** and **Allan Jones** starred in ***"The Firefly"*** for MGM . . . . .(3.) MGM's two great singing stars **Judy Garland** and **Allan Jones** in ***"Everybody Sing."***

Allan Jones - Star of Golden era musicals

(1.) **Allan Jones** joins **Marx Bros.** for a comedy classic at MGM . . . . . (2.) **Allan Jones, Maureen O'Sullivan,** and the **Marx Bros.** in MGM's ***"A Day at the Races"*** . . . . . (3.) (From Left to Right) **Fanny Brice, Akim Tamiroff, Judy Garland** and **Allan Jones** in the MGM musical smash, ***"Everybody Sing"***. . . . . (4.) **Allan Jones** in ***"The Boys From Syracuse"*** with **Martha Raye** for Paramount . . . . . (5.) **Madeleine Carroll** and **Allan Jones** celebrate a ***"Honeymoon In Bali"*** for Paramount . . . . . (6.) **Susannah Foster** and **Allan Jones** make marvelous music together in ***"There's Magic In Music"*** at Paramount.

The glamorous Bennett Sisters
CONSTANCE AND JOAN

Joan Bennett

Constance Bennett

by Dina Di Mambro

The beautiful Bennett sisters were jewels of Hollywood's golden age. Born of an aristocratic, regal theatrical background, Joan and Constance Bennett had that special touch of class that shines so uniquely on screen.

The daughters of stage matinee idol Richard Bennett and Adrienne Morrison, actress and later literary agent, were the fifth generation of actors on their mother's side of the family. The oldest sister Constance was born in 1904, middle sister Barbara, the least known of the three was born in 1906. Barbara Bennett had brief fame as a dancer and unfortunately led a basically unhappy life, never reaching the success of her sisters. The baby of the family Joan was born in 1910. Later Joan fondly recalled: "With all of Constance's juggling of dates over the years, I started out as the youngest, then became her twin and finally wound up as the oldest sister."

Blonde and stunning Constance Bennett glided through comedies like *Topper* (1937), *Merrily We Live* (1938) and *Topper Takes a Trip* (1939) with a delightful sprite-like lightness and definite air of sophistication. Constance's portrayal of the merry, witty and troublesome ghost in *Topper* is certainly her most memorable. Her most acclaimed dramatic films include *Common Clay* (1930), *The Common Law* (1931) and *What Price Hollywood* (1932).

During the Thirties, Constance and Joan Bennett were enormously popular. They seemed to be on every other page of every movie magazine in the country. Constance's stormy marriages to Henri Falaise, Marquis de la Courdaye and handsome leading man Gilbert Roland were often the subjects of magazine stories. Like her father Richard Bennett, fiercely independent Constance loved a good fight, especially if it happened to be with critics or other members of the press. Eventually it was this defiance that alienated her from too many important people and seemed also to have ended her film career. One thing that can be said for her, Constance was as indifferent to their opinions on her way down as she was on her way up.

Constance Bennett was as assertive with studio heads as she was with the press. While negotiating a contract with Warner Brothers, being the shrewd, clever businesswoman that she was, Constance insisted that Jack Warner pay her agent's fee and income tax as well as her high salary.

In Joan Bennett's 1970 autobiography *The Bennett Playbill* she eloquently described her sister Constance: "That beautiful sister of mine was an overwhelming and volatile mixture. One had the feeling that she'd been shot from a cannon and showered her sparks over an incredulous world with no thought or care where they fell, a carbon copy of father. She was like some silvery comet who streaked through life with daring speed, the wellspring of which was an inner confidence that I deeply admired. At times, particularly in childhood I was intimidated by her but she dictated from an aura of affection for me that was never threatening."

Joan Bennett never had any desire to become an actress, only a wife and mother. Joan married Jack Fox at the age of sixteen, became a mother at seventeen and was divorced by the time she was eighteen years old. In order to support herself and her baby,

Constance with **Cary Grant** and **Roland Young** in "Topper" (1937).

Joan with **Spencer Tracy** in "Father's Little Dividend" (1951).

Constance with **Lana Turner** in "Madame X" (1966).

Joan (center) with **Katharine Hepburn, Frances Dee** and **Jean Parker** in "Little Women."

Joan decided to try acting until something better came along. She is still at it today as a much esteemed actress of the theater.

Joan went through two phases in her film career. During the Thirties, resembling a golden-haired porcelain doll, Joan usually played the innocent ingenue. The most memorable of these roles was her portrayal of Amy in *Little Women* (1933). The second phase began with the film *Trade Winds* (1938) where a new raven-haired Joan appeared. Joan said: "After that film everyone liked me in dark hair, so I turned my hair dark and have received much better parts ever since."

Because of her alluring, new brunette look as well as her exceptional talent Joan was very seriously considered for the role of Scarlett O'Hara in *Gone With the Wind.* Joan claims the part would have been hers had Vivien Leigh stayed in England. Other excellent parts followed such as *The Woman in the Window* (1944), *Scarlet Street* (1946) and as the charming and youthful mother of Elizabeth Taylor in both *Father of the Bride* (1950) and *Fathers Little Dividend* (1951).

The year 1951 found Joan Bennett involved in a scandal that she says "destroyed my career in the motion picture industry." Joan's husband producer Walter Wanger in a blinded, jealous rage shot and wounded her agent Jennings Lang in a parking lot. Lang fortunately recovered and Wanger went to prison for four months. The Wangers eventually divorced in 1965. Joan has said "I might as well have pulled the trigger myself" because after the shooting incident she was virtually blacklisted. Joan made only five films in the decade that followed. Like her sister Constance, Joan turned successfully to the stage.

In the last years of her life Constance Bennett found happiness and contentment in her marriage to Air Force General John Coulter. In 1965, after an absence of twelve years, Constance returned to the screen in the film *Madame X* with Lana Turner. As chic and slender as ever Constance gave a biting performance as the vicious mother-in-law. Shortly after the film's completion Constance died of a cerebral hemorrhage.

In addition to the stage Joan Bennet also found success in television. For five years Joan had a role on the gothic soap opera *Dark Shadows* which brought a whole new following of fans. In 1978 Joan married movie critic David Wilde.

In her book *The Bennett Playbill* Joan wrote: "I'm aware of the priceless privilege of having been born into the theater. Although it was a career I rejected at first, the profession has given me an incredibly varied life and more than my fair share of succss, failure, love, laughter and despair. I've not a single regret for any of it." ★

AFI SALUTE TO "HELLRAISER" HUSTON

By Lee Graham

AFI Chairman **George Stevens, Jr.** presents the **Life Achievement Award** to **Huston.**

Huston, Ava Gardner & Robert Mitchum.

Director Huston on the set of **"Maltese Falcon"** with Peter Lorre, Mary Astor and Humphrey Bogart.

Actor **Huston** with **Jack Nicholson** in **"Chinatown."**

"I suppose it has to do with age . . . I certainly wasn't a legend 50 years ago," John Huston quipped at the American Film Institute's salute to him. Indeed! Fifty years ago, at 26, after quitting, respectively, high school, boxing, acting, the Mexican cavalry, journalism and screen writing, he was living a nomadic existence on the artistic fringes in Europe periodically engaging in fly-by-night Depression enterprises.

Forty-two years ago, with his first directorial effort, "Maltese Falcon," John found his niche and became a real talent—writing, directing and occasionally acting in films reflecting the individual's concern against social forces. For him the stage is all the world.

Huston is many things to many people. This was clearly illustrated at the AFI black tie dinner hosted by Lauren Bacall who made only one Huston film ("Key Largo") although her husband, Humphrey Bogart, was practically a Huston fixture. She found the honored guest "maddening, mystifying and . . . Charming." Many women, including four wives, would agree.

Others who paid tribute included Robert Mitchum ("John sees the fun in movie making"); Ray Stark who described Huston as ". . . a two bottle of Irish whiskey man"; Zsa Zsa Gabor, frightened of no man, in awe ("He makes me stutter") as she lamented he didn't make love to her during filming of "Moulin Rouge"; free spirit Ava Gardner, here from Lond, referred to the director as a "free spirit"; and Jack Nicholson, for years the constant companion of Huston's daughter, Angelica, said the director "inspired me . . ."

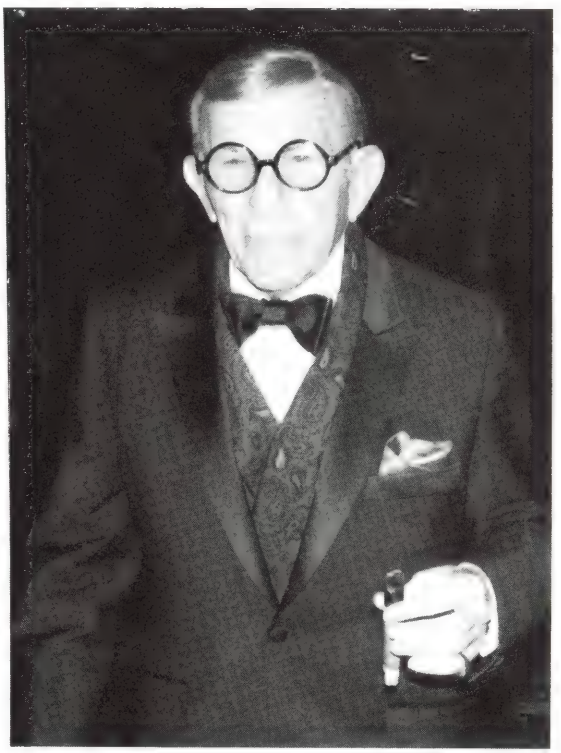
Actually, in Tinseltown where he is seldom seen (John lives in Mexico's Chacala Indian Community, accessible only by boat), Huston is known as a cheerful sadist who works his actors until they drop. Perhaps it was another veteran director, Frank Capra, who capsuled Huston best with "Every 100 years we need someone to stir things up . . . he's a hell raiser."

Ava Gardner was every inch the movie star dragging her white fox (and Syndey Guilaroff) behind her. The greatest commotion was caused by Jessica Lange and the father of her baby, Mikhail Baryshnikov, who were booed loudly by the TV media and paparazzi when they refused to pose or be interviewed. If it bothered the love birds, they didn't show it as they swooped grandly into the Beverly Hilton ballroom. Others ranged in age and type from 12-year-old Aileen Quinn ("Annie") to 87-year-young George Burns.

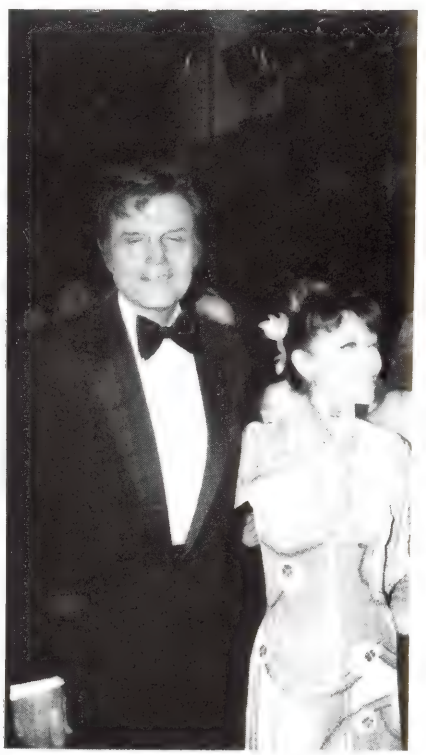
In presenting the Life Achievement Award, AFI Chairman, George Stevens, Jr. announced that John has made films that "stood the test of time." so has Huston himself—remarkably well as all agreed who saw the 76-year-old easy going, fun loving movie maker accept with wit and pleasure.

(Left to right) Host Lauren Bacall, Robert Mitchum, Michael Caine, Jack Nicholson, Jeff Bridges, James Mason, Orson Welles, Charlton Heston.

Robert Blake



George Burns



Jack Lord and wife, Marie

BARBARA NICHOLS:

The screen's greatest 'Floozy'

The busty, humorous and over indulgent blonde on screen was not far removed from the real Barbara Nichols.

by Anthony Cassa

Every now and then filmgoers are treated to a screen phenomenon; a one-of-a-kind performer who becomes the archetype for all those who follow. Meet our case in point—Ms. Barbara Nichols.

No one could play warm-hearted floozies better than Barbara. She was funny and sexy at the same time and her high-pitched voice became her trade mark. Producers could always depend on her to do a great job, no matter what the material.

Unfortunately, Barbara's talent worked against her. Not only was she hopelessly typecast, she was so good that producers kept taking the liberty to cut her screen time to the barest minimum. Indeed, as producer Charles Brackett said when he cut her seven minutes in *Ten North Frederick* to a little over two, "Two minutes of Barbara Nichols on screen can do it." Thus, all her roles were brief, and in *The Loved One* (MGM 65), her part was edited out completely.

The blue-eyed blonde was born in 1929 in Mineola, New York. Her German parents, Mr. and Mrs. George Nicheraeur, named their baby girl Barbara Marie.

The Nicheraeurs moved to Huntington, Long Island, where Barbara went to grammar school, acting in class plays. Later on, in Jamaica, New York, the already gorgeous blonde won a beauty contest at Woodrow Wilson High School. After graduation she joined the chorus line at the Latin Quarter in New York.

Barbara did modeling for photographers, became a calendar girl for *Esquire* and before long, producers began to take notice. In 1952 she was chosen over many other young hopefuls for the part of Valerie in the stage version of *Pal Joey.* As a result of her good reviews, the movies and television wanted her services.

In Hollywood she appeared in *Joyride,* a musical revue at the Huntington Hartford. "It was a turkey," she said, "but it brought film offers."

One of those offers came from Warner Bros. They signed her to play "an innocent stripper" in *Miracle In The Rain* (56), with Van Johnson. Around that time, 26-year-old Barbara was doing television work on "Sid Caesar Presents," playing what would become the typical Barbara Nichols character—the funny, sexy ingenuous blonde.

Already she saw that people, especially men, were confusing her with her professional image. "I'm not the kind of girl I look like. I attract the wrong kind of men." She would tell columnists that she was a serious girl, who liked good talk, hates nightclubs and really wants to marry and raise a large family. "I've got to get a *man,*" she told Hedda Hopper in 1956. "I don't like this young crop. I just like the old guys with lines in their faces. But all the good ones are married."

Sooner or later, Barbara would be compared with Marilyn Monroe. In fact, she was even considered as a possible successor when the temperamental star vowed never to return to Hollywood. Barbara took a dim view of Monroe's attitude. "I feel sorry for Marilyn wanting to be taken as a serious actress. She's a comedienne, but she can't act. I don't care if I *never* play *The Brothers Karamazov.* There's even a strong possibility that I won't get the opportunity to turn it down."

Miracle In The Rain brought Barbara a whole new audience. Warner Bros. seemed pleased with her and in a press release they said, "She's cuddly as a teddy bear, friendly as a milkman and talented as all getout. What more could a studio ask for?" With all that enthusiasm one would think the actress was slated for big things. However, Warners used her in only a few more films.

RKO immediately put her in *Beyond A Reasonable Doubt,* with Dana Andrews, and then she signed with United Artists to join Clark Gable in *King And Four Queens.*

In 1957 Frank Sinatra and company made the film version of *Pal Joey* for Columbia and Barbara was asked to play the part of Gladys. United Artists was still interested and put the sexy blonde in *The Sweet Smell Of Success,* with Tony Curtis. Her work in this remained her favorite and she won an Academy Award nomination for Best Supporting Actress.

Back at Warners she was cast as Poopsie in the Doris Day musical, *Pajama Game.*

The following year Barbara tried acting school at the Neighborhood Playhouse in Los Angeles. "I didn't learn a thing," she told reporters. "I couldn't stand the teacher and he couldn't stand me. He would get sore because I wouldn't come to class looking like a slob."

In spite of her beauty and fame (or perhaps because of it) Barbara still couldn't find love. She told a reporter in 1958 that Hollywood was the lonliest place in the world. "I sit home night after night because there aren't any bachelors here to go out with. Too many men I meet confuse me with the types I've played."

In "Who Was That Lady?" with Janet Leigh and Joi Lansing.

With Tony Curtis in "Sweet Smell of Success."

When asked why there were no women in the box office top ten that year, Ms. Nichols replied, "Women aren't very glamorous anymore. They look exactly like the people next door. People who pay money to go to the movies want to see people who are different and glamorous."

In *The Naked And The Dead* (WB 58) she played the cheating wife of Aldo Ray. As usual, her part was small but she made the most of it. When asked how she prepares for a role, she said, "You mean, do I have a method? Well, I read the part and I say 'what would I do if I were that person?' I observe people. I liked the part in *Sweet Smell Of Success.* It was someone real."

After playing Stella in *Ten North Frederick* (20th) Barbara gave the media her idea of sex appeal: "I think sex appeal is on the inside. You've got to feel that way and a low neckline won't do it. A lot of girls are stuck on themselves. Women who are really alluring are those who are interested in men." As for her image she stated, "I can be sultry and funny at the same time. I think other women can sense that underneath it all all I'm a nice person. *I* think I am."

She joined Sophia Loren in *That Kind Of Woman* (Para. 59), then Desilu gave her the part that would forever establish her as the screen's best stripper. *The Untouchables,* with Robert Stack, was a TV movie that became the pilot of the successful series of the same name.

Barbara learned to strip so well for the film, a dance director was called in to modify her routine so it wouldn't blow out the TV tubes across America. After the film was aired she had a flood of offers for her to strip for real in nightclubs, but she turned them all down. "I wanted very much to become a good actress," she said at the time, "and I knew I'd never make it once I started peeling."

She won *Look's* Best Supporting Actress Award for her performance in *The Untouchables.*

Barbara did another film for Columbia, *Who Was That Lady?* (60), again with Tony Curtis, then joined Red Skelton on his "Shower Of Stars" television show. It was on this show that she was discovered for Jack Benny's program.

Benny needed a replacement for the role of his girl friend. At the audition Benny told her, "You're too young and beautiful to be my girl friend."

"You should see some of the guys I've gone out with," she replied. Benny gave her the part.

Her tenure on the show was a happy one. "the nicest thing about it is working with Jack Benny," she said. "He wants *you* to get laughs, too. He wants to put together the best show possible."

Benny was equally complimentary of her: "Barbara's very talented, very interesting and looks good. A good actress."

Barbara would go on to do a lot of TV over the years including "The Real McCoys," "The Beverly Hillbillies" and "Batman." She had always wanted a TV series of her own but never found the right role.

In 1961 the 32-year-old actress was still looking for love. "Good husband material in Hollywood is practically nonexistent," she told reporters. "I'd surely like to marry but only to a man I could love and respect. After five years I'd say there's not a chance of finding him in this business."

What about actors? "Actors? Well, no man can be completely normal and want to become one. I dated a Hollywood star once. He turned out to be an empty-head. He read no books, hadn't the slightest knowledge of world affairs, and talked of nothing but his fan mail."

In March of that same year, the actress estimated that $3,000 to $5,000 worth of furs and jewelry was stolen from her home by two strippers (what else?) and five male accomplices. Jailed along with the men were Georgia Raft (Martha Pariseau) and Peeler Lawford (Sylvia Williams), dancers at the Pink Pussycat in Hollywood.

Barbara's next film just happened to be *The George Raft Story* (AA 61), with Ray Danton as Raft. Barbara did her usual bit then entered the *House of Women* (WB 62), in which she was an inmate in a women's prison. It was a remake of Warners' earlier *Caged* (50).

From 1964 to 1970 Barbara made only a few film appearances, including, *Looking For Love* (MGM) and *The Disorderly Orderly* (Para.), both in '64 and *The Out Of Towners* in '70.

Although Barbara desired to be taken as a serious actress she never let her typecasting cause her distress. "Well, yes, I am typecast. But so was Jean Harlow, and she wasn't bad."

The actress loved old, romantic movies but didn't care for TV. She also loved to cook and was, according to those who sampled her dishes, a very good one. Her dates always

Continued on Page 40

HARLOW TRAGIC SEX SYMBOL
Continued

mother's home and MGM hierarchy were called two hours before the police were notified. MGM had never had such a messy scandal and newshawks had a field day with the story. Jean Harlow never commented on Bern's tragic suicide and whatever she knew accompanied her to her grave five years later.

The true story was that Bern had a mentally ill common-law wife, Dorothy Millette, who was incensed over his marriage to Harlow. Knowing that Millette was on her way to the house, Bern staged an argument with Harlow, forcing her to leave. Afterwards, a heavily veiled Millette arrived and talked angrily with Bern in the garden. Neighbors testified that the "mystery lady" was not Harlow. In his suicide note, the "frightful wrong" referred to his bigamy and the "comedy" referred to his staged quarrel with Harlow. Paul Bern's estate was left to Dorothy Millette, who committed suicide herself in the Sacramento River shortly after learning of Bern's death.

Harlow and William Powell fell deeply in love while filming *Reckless* (MGM, 1935), but they did not announce their engagement until completion of *Libeled Lady* (MGM, 1936). The Platinum Blonde and the sophisticated Powell were a perfect match. *Libeled Lady* remains a polished gem today because the stars interacted admirably and the stereotyped story jelled with their obvious love for each other.

As *Saratoga* (MGM, 1937) was being filmed with Clark Gable, Harlow collapsed and died nine days later. Valiant attempts to have her moved to a hospital were made by Powell, Gable and friends, but her self-deluded mother, an avowed Christian Scientist, refused. If Harlow had received necessary medical attention, her life would have been saved.

Finally, the actors used force and moved her to a hospital where she was given blood transfusions, but it was too late. A grief-stricken William Powell was with the unconscious Jean Harlow when she died at 11:37 a.m. on June 7, 1937 of uremic poisoning.

On June 9, the Platinum Blonde was buried at Forest Lawn in a three casket crypt furnished by William Powell. Distraught with grief, he placed a white gardenia in her hand with a note reading, "Good night, my dearest darling."

Jean Harlow brought to the screen a uniquely funny and beautiful woman that made us laugh at our human frailties. She was a legend whose light will never cease to glow. ★

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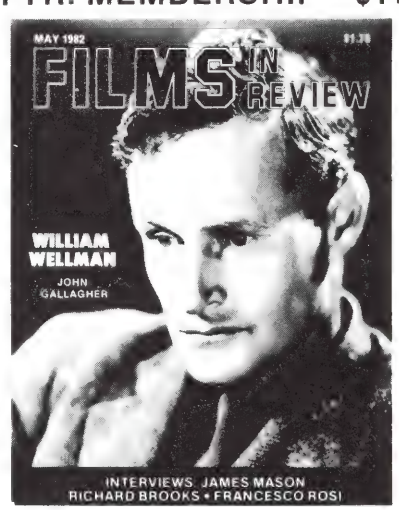

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MOVIEREEL

Continued

decide which was worse: that tale or the fact that the tab was saying he and his wife, **Joanne Woodward,** "never see each other" and three weeks later that "they are closer than ever." The blue-eyed one's made clear — publicly — that he'd never consider politics. "I am a very private person and I have enough trouble as it is." . . Orion's "Class," starring **Jacqueline Bisset** and **Cliff Robertson,** completed principal photography in Chicago. A mid-summer 1983 release is planned . . . . . **Buddy Ebsen's** producing a play he's penned on the famous Cabaret Dada in Switzerland.

. . . . **Jerry Lewis,** tired of the calumny that he receives a salary for conducting the Muscular Dystrophy Association telethon, decided to reveal some astounding figures to answer his critics. Lewis related that he has spent $6 million of his own money over the past 20 years in contributions to MD and paying his own expenses in traveling around the country to raise funds . . . Lewis, divorced from wife Patty after 35 years, announced he would marry Sandee Pitnick on Feb. 22 in Las Vegas. . . . . **Leslie Caron** has a book of short stories coming out from Weidenfeld and Nicolson: title "Vengeance". . . . . **Jerry Lewis** and Las Vegas dancer **SanDee Pitnick** were married in a private ceremony in a hotel suite in Key Biscayne, Florida. It was the second marriage for both. Lewis, 56, credited Pitnick, 32, with helping him recover from recent emergency heart surgery. The wedding was described as "very small, very private"..... After a long period of idleness, **Jack Nicholson** has signed with Paramount to play a supporting role in "Terms of Endearment." The stars are **Shirley MacLaine** and **Debra Winger** . . . . . **Tom Selleck,** despite his sexy image rarely dates and has been "turned down by everybody," including similarly dateless damsels on a TV game show. In an interview in McCall's, Selleck, who's divorced, says he doesn't smoke or drink and is not much of a womanizer. His demanding schedule on "Magnum, P.I." makes a relationship "physically impossible," says he. "I'm not a good bet right now (with women)," he concedes. "But I don't intend to stay that way". . . . . "Come & Get It" featuring Frances Farmer's dual performance as a mother & daughter loved by the same man, 1936 feature has been released by Samuel Goldwyn Company for selective engagements . . . . . The Monte Carlo Television's *Nymph Award* for best actress in a dramatic program was awarded to **Bette Davis** for "A Piano for Mrs. Cimino" . . . . . Note from Toronto from **Elizabeth Taylor** . . . . . that the title of the picture she 's making there with **Carol Burnett** is now "Nobody Makes Me Cry", being made by producer **Robert Cooper** for Home Box Office . . . . . On completion Elizabeth reports to New York for rehearsals of "Private Lives" on Broadway, with **Richard Burton** co-starring . . . . . **Sir John Gielgud,** playing a confidence trickster and a master of disguise in "Scandalous", refused to don women's clothes for a scene, explaining to the director **Rob Cohen,** "I would look quite ridiculous in drag!" . . . . . So they dressed him up as a punk rocker instead . . . . . If the sex lives of people like **Clark Gable, Gary Cooper, Marilyn Monroe, Charlie Chaplin, Errol Flynn, Charles Laughton** or **Jean Harlow** interest you then you must read "The Intimate Sex Lives of Famous People" by **Irving Wallace** and **Family** (Arrow Books, L1.95) . . . . . The Chapter on fetishes is quite riveting . . . . .

It took sixty **Oscars,** the little golden men standing 13½ inches tall to present to the multiple recipients who share credit on a winning achievement. Any surplus has been stored in the Academy's vaults till next year . . . . . From the very first Academy banquet held May 16, 1982 until the curtain rang down on last year's show, 1631 statuettes have been distributed for outstanding achievements in motion pictures . . . . . TV's **Bill Welch** has been named

Continued on Page 38

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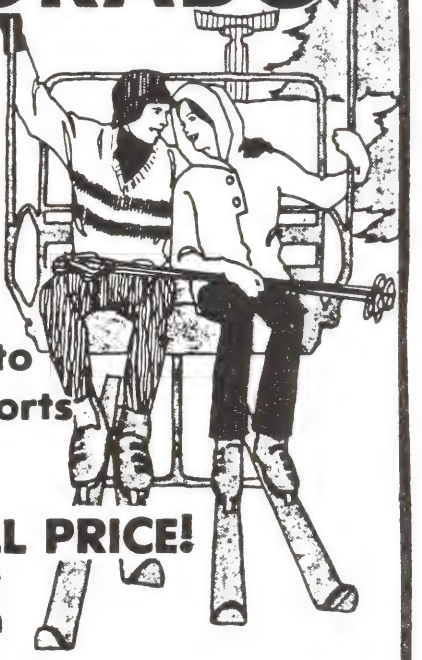

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STUDIO COLLECTORS CLUB

Collecting Movie Memorabilia For Fun and Profit

by Robert Kendall

Marilyn Monroe doll $6500.

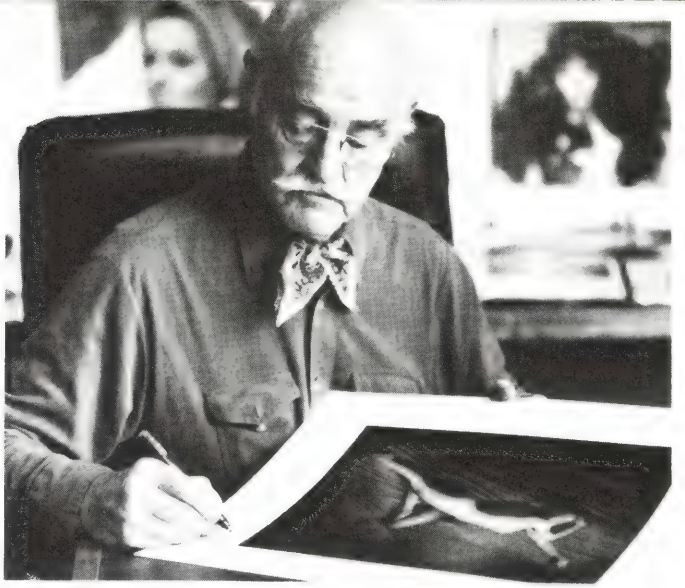
An 18-inch porcelain model of Marilyn Monroe went on sale at F.A.O. Schwarz toy store in New York. The doll costs $6,500. It comes in a white mink coat and sparkles with tiny diamonds. A plastic model goes for $84.85.

Old collectibles bring big prices

Tuck these away in your collecting journal . . . A Roy Rogers animated alarm clock by Ingraham has sold for $125.: a Charlie Chaplin toy in good condition is priced between $600 & $700: Harold Lloyd bell toy produced in the mid-20's originally sold for 47¢. Today it sells for between $100 & $150. In 1970 an original poster for "Birth of the Nation" (1915) sold for $300. In 1977, The New York Times reported the price had zoomed to $5000. Lithos of the great classics such as Douglas Fairbank's "Robin Hood," (1922), "Ben Hur" (1926) sells between $500 to $1000.

Celebrity Collectables—Marilyn Monroe nude

Marilyn Monroe's famous calendar pose is now a work of art. Tom Kelley, the Hollywood glamour photographer who took the legendary nudes has appointed Celebrity Collectables, Ltd. of Beverly Hills to distribute a signed limited edition of his work to collectors around the world. This will be the first time that the Monroe nude has been reproduced with the full consent of Tom Kelley, who has maintained ownership of his photograph since taking the pictures in 1949. The original session was for a calendar and was released under the title of "Golden Dreams." Marilyn Monroe was reluctant at first to pose nude, although she had done a number of regular modeling jobs for Kelley. She signed the release for the nudes Mona Monroe and received $50.00 for her work. When news leaked to the press after she achieved starlet status, 20th Century Fox hotly denied that Monroe was the "Golden Dreams" model. However Marilyn was proud of the pose and acknowledged she was in fact the model in the calendar. The framed prints will sell for around $300.



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★

To Joan With Love

by Hal Uchida

My brother was a marine fighter pilot during World War II. While on a mission in the South Pacific he was paralyzed in flight on his right side and somehow, miraculously landed his plane. After that he could no longer fly and became a chief mechanic and at one time or another serviced the planes of Tyrone Power and Sterling Hayden.

All this has some bearing on my meeting Joan Crawford. I can't remember all the details, but for some reason Miss Crawford took some servicemen, including my brother, to luncheon at the famous "21 Club" in New York. I was permitted to attend as my brother was not married. I remember being thrilled to go, but I also remember wishing it were Betty Grable who did the inviting.

Anyway, after a terrific lunch we all left "21" just behind another star who was lunching there too...I noticed this other star was not too friendly and immediately got into her limousine, ignoring the cluster of fans waiting outside the restaurant.

A sound of dismay went up as she sped off, but it was immediately replaced with sounds of joy as the crowd noticed Miss Crawford leaving with us. For the next twenty minutes or so I noticed Miss Crawford was shaking hands, signing autographs, greeting some fans like they were long lost friends, posing for pictures and being just lovely to these fans. I was very impressed with her warmth and kindness, as opposed to the coldness displayed by the other star.

In years to come I would realize this was the normal behavior for Miss Crawford with fans and friends, for if ever there was a star who loved her fans it was Joan Crawford. To this day I've only met a few stars who displayed this kind of warmth toward their fans...Eleanor Powell, Dorothy McGuire and Ann Jillian come immediately to mind.

Some years later I became a jazz disc-jockey on an Atlantic City radio station. It was Joan Crawford who came on my first show as special guest, even though she had nothing to do with jazz beyond having a love for it, and of course being known as the Jazz Baby during the so-called "Jazz Age." Her "flapper dancing" was the hit of those years. On the show she mentioned a fondness for Billie Holiday...I think they were friendly with one another. Joan also had a splendid voice, which even today is not common knowledge. She loved bossa nova music, the Stan Kenton and Woody Herman bands, and a singer named Marion Marlowe (who sang with Harry James or Les Brown...I'm not sure which, but this may be the lady who married Robert Wagner years later).

Through the years, up to one month before she passed away, I had the privilege to receiving letters from Joan, and sending her notes on her birthday or other important occasions. On visits to her home, at 2 East 70th Street, I found her answering letters to her fans (yes, she personally answered fan mail) and even scrubbing those floors that were impeccably clean.

Joan once said to me: "My fans are the most important thing in my life; they put me where I am and I'll never forget that." She never did.

A security guard at the "Whatever Happened to Baby Jane" premiere was being obnoxious and pushed a fan approaching Joan away. Joan turned to him and said, "Don't ever do that to a fan of mine!" and then went over to the young boy, embraced him and signed an autograph for him.

Ann Jillian is the best example of a young star in the Crawford tradition. She thinks of her fans as friends, and is always most kind and warm to them.

Some other remembrances: Joan was crazy about Van Johnson; he was a member of her fan club long before he became famous himself. She liked Merv Griffin's TV show and appeared on it several times. She admired Myrna Loy, her favorite co-star was Clark Gable, and she always had nice words for John Garfield, Zachary Scott and David Brian. Two young stars at the time, Ann Blythe and Geraldine Brooks, who co-starred with her in "Mildred Pierce" and "Possessed" respectively, were particular favorites of hers. Miss Brooks delivered the eulogy at Joan's funeral and was to die herself only a few years later. Joan Evans, who starred in "Roseanna McCoy" and "Our Very Own" was named for her. She loved animals and when her dachshund "Poopsie" died she was really crushed by it.

May 10, 1983 will mark the sixth anniversary of Joan's passing. I hope everyone will remember her as I do...loving, full of life, and a STAR who loved her fans. Sleep well and warm, Joan. ★

The Collectors

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LAUREL DECICCIO COLLECTION

Gloria DeHaven and **Ron de Armond** at an opening celebration of Home Savings and Loan, Cupertino, Calif. (1981 - May)

It was in 1943, when I first saw my favorite actress on the screen. I was a young boy of 12, living in a small town in Canada and sat through a film called *Best Foot Forward* twice, to find out the beauty of the screen was a new young actress named **Gloria DeHaven.** I went back to the theatre to view every showing of the film. I began buying every movie magazine that came out and found that this young MGM starlet was becoming very popular. I saved everything I could find on her and filled several large scrapbooks. Later when I had my first after school job, I started sending away for photos. In the back of the magazines were lots of places that sold 8 x 10's for a mere 25¢ each. More and more things became available as Gloria started making movie after movie...I was in my glory.

In the late 40's I became re-interested in collecting movie memorabilia. I started a collection of Betty Grable photos, posters, and stills, which grew very quickly as there was a lot of material available on her. Then I decided to increase my DeHaven collection and obtained every still I could locate from her films, plus I now wanted every poster from her films, which I achieved having finally obtained *Summer Stock.* I have all her recordings made on Decca, plus her sound track recordings, the original cast recording of *Seventh Heaven,* the Ben Bagley albums, plus I found an old '78 recorded before her movie career when she was a band vocalist with Jan Savitt. I also added sheet music from her films, and am presently working on lobby cards, which have become increasingly hard to find.

Have had the pleasure of meeting Gloria on numerous occasions. Near Chicago, at the Fox Run Playhouse she appeared in *George Washington Slept Here.* I flew there to attend the last three performances. I had written Gloria I would be there and could I meet with her. She couldn't have been nicer and spent an hour with me in between shows. I had a lot of photos with me which she enjoyed and I got her to sign all of them.

At today's prices my collection is probably worth up to $4000.00. I will never sell it, but would like to pass it on someday to one of her children.

Gloria appears frequently on T.V. which I now video tape. It is rumoured she may do a night club act again in New York. As long as she keeps working, I will keep on collecting. In the meantime, I still get a thrill every time I find something that isn't in my collection.

Ron de Armond, 97 Oak Road, Fairfax, Calif. 94930
97 Oak Road
Fairfax, Calif. 94930

Laurel Dicicco's Movie Star Dolls

Always in demand are the **Shirley Temple** look-alike dolls. (Priced from $300 to $1000.)

There is a fascinating and interesting museum in Victorville, California where over 400 rare dolls are on display including the valuable Movie Star look-alike dolls. Curator is Laurel Diciccio who has spent many years at this hobby, the second largest in the United States. Laurel not only has a museum housing her doll, but she makes them, sells them, makes doll clothes, and publishes books. "Doll Collector's Treasures," her third book, is just off the press and may be ordered from the address below.

Laurel says "I like collecting the Movie Star dolls as they help preserve an era. They grow in value and are fun to find. The Movie Star dolls include Shirley Temple whose film career extended from 1934 to 1949 and is one of the most valuable collectibles to this day. Mae West, Jean Harlow, John Wayne, Laurel and Hardy, W.C. Fields, Rex Harrison as Dr. Doolittle, Elizabeth Taylor, Richard Burton, Jane Withers (a collector herself), Clark Gable, Marie Osmond, Madeleine Carroll, Margaret O'Brien, the original Sonja Henie doll and others. Among the VIP's are Winston Churchill, Jacqueline Kennedy, the famous Dionne Quintuplets (very rare), Ben Casey and Popeye. Paper dolls of the stars are in demand among certain collectors. Laurel has the orginal Shirley Temple ones, and other celebrity paper dolls.

Of special interest for Shirley Temple collectors are the 67 different portraits from the Shirley Temple movies. Sample Xerox sheets are available for ordering. (Portraits $2.50 ea. plus 50¢ postage) or 3 for $6 (plus 1.50 postage).

The most unusual doll she has is a Minerva Tinhead, absolutely priceless. The head, intact was found by Mrs. Diciccio's mother in a city dump but she had to remake the body and arms of pillow ticking and an old stocking. Minerva is the only doll to survive a family of six children who loved her and several generations of a family.

Laurel, an authority on dolls says her hobby of collecting both antique, modern-day and Movie Star dolls continues to keep her up-to-date on the doll world, increasing value of dolls and besides she likes what she is doing. What is more important?

Correspondence welcome. Dolls shown by appointment only. Mailing address: Laurel Diciccio, 14916 Cholame St., Victorville, Calif. 92392.

HARLOW THE PLATINUM BLONDE

Continued

Harlow, age 26, had died.

"Saratoga" seemed a jinxed movie. It was on the set of this picture that Lionel Barrymore, playing Jean's grandfather, stumbled over an electric cable and sustained a hip injury that was to keep him in a wheel chair, on screen and off, the remainder of his life. Now the bright female star had died.

But there were only a few Harlow scenes left to be made. Luckily, in the sequence unfinished, she had worn a large hat that flopped over part of her face. The casting office found an actress named Mary Dees. Made up, she looked so much like the so-recently gone star that it was startling. Lunchers gasped when she came into the commisary the first noon. After that, she was served lunch in privacy.

The movie was finished and released quickly. It was immensely successful. The studio had, at first, considered junking everything. Had it never been exhibited, Walter Pidgeon might never have been the star he became. The studio had been about to drop him. In "Saratoga," he blossomed. So did his career.

But what I most vividly remember about Jean Harlow was one morning in the chapel at Forest Lawn. Her funeral was beautifully handled. I was assigned to ride in a studio car to Nelson Eddy's home and see that he arrived safely and on time at the rear entrance of the chapel. A publicist named John Woolfenden brought Jeanette MacDonald.

We were all there behind the thick curtains surrounding the flower-decked casket. Nelson Eddy was the first soloist, singing unseen from behind those drapes. He was, as always magnificent.

There was a eulogy, some other words. And it was time for Jeanette MacDonald to sing "Ah, Sweet Mystery of Life."

The organ began. Her voice rose. A few words clothed in her familiar soprano. Then a faltering. We looked her way. She was swaying. Then there was Eddy, so often her partner in famous movie duets, joining her in song at a funeral.

They sang it together all the way. Strongly. Effectively. No one ever would have guessed it had never been thusly planned.

Memorable? Yes! One time when "I was there." ***

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Continued

president & chief operating officer of the Hollywood Chamber of Commerce . . . . . Directors **Arthur Hiller** and **Alan Parker** are traveling this month to Chicago, Illinois, and College Park, Maryland, respectively, as Visiting Artists of the Academy of Motion Picture Arts and Sciences . . . . . **Princess Anne** of Britain and her husband, **Capt. Mark Philips,** stopped by Paris' Moulin Rouge with **Ginger Rogers** where they caught "Girls, Girls, Girls." Princess Anne is the first member of the royal family to visit the Moulin Rouge since her great-grandfather, **Edward VII** was cruising the bar . . . . . **Liz Taylor** and **Dick Burton** will become Broadway's "highest-paid" performers in **Noel Coward's** "Private Lives," according to the play's producer, **Zev Bufman.** How high? Bufman would not say, except that reports the stars will each get $70,000 a week are "way out of line." But, Bufman has taken out $3.25 million in insurance on the two performers . . . . . **The N.Y. Friars'** Woman Of The Year to **Elizabeth Taylor** May 22 will find these men among dais members: Richard Burton, Sen. John Warner, and Elizabeth's current beau, Victor Gonzalez Luna. It's her list of invitees . . . . . **Bob Wagner** will star in "To Catch A King," lensing in Portugal beginning July 1 with Clive Donner directing . . . . . **Gene Raymond,** 75, is recuping after a ski accident . . . . . **Faye Dunaway** to co-star in "Supergirl". Newcomer **Helen Slater** (19) plays the title role. The film rolls in the same Pinewood stages where "Superman's" Chris Reeve winged it . . . . . **James Mason** co-stars with Jackie Gleason and Eric Roberts in Mario Puzo's "Fools Die". . . . . Broadway actor **Alfred Drake** has been cast in Paramount Pictures' "Trading Places," starring Dan Aykroyd and Eddie Murphy. Drake's only other film appearance was in "Tars And Spars," made in Hollywood in 1944 . . . . . **Dolly Parton's** been bitten by the writing bug. She's spending her time at the typewriter these days, tapping out her life story, titled "Wildflowers." "It's almost autobiographical," warbles Dolly. "It's sort of exaggerated, with a little bit of truth, a little bit of humor and a little bit of dirty stuff to make it sell"

FILMEX 83

The **1983 Los Angeles Film Exposition** (Filmex) kicked off with Columbia's "Blue Thunder," a futuristic police thriller, starring Roy Scheider and Malcom McDowell. The 200-event festival included "Wandering Stars" in which Italian stars Gina Lollobrigida, Virna Lisi and Claudia Cardinale discussed their Hollywood days; a 50-hour B-Movie Marathon; tribute to James Mason; an Italian documentary on the life of Montgomery Clift; Visconti's original version of "The Leopard"; the mystery, "House of Long Shadows" with Vincent Price and Demy's "A Room In Town" with Danielle Darrieux. Filmex 83 was dedicated to the Verna Fields with showings of six of the more than 36 films she edited during a 40 year Hollywood career.

—Kirk Crivello

Nancy Reagan and Frank Sinatra entertained Foster Grandparents and children on the White House lawn as they sang "To Love a Child," a book written by the First Lady and later recorded by Sinatra. Book and record royalties will be earmarked to aid the volunteer grandparent program across the nation.

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ENTERTAINMENT/RESTAURANTS/TRAVEL

Honoring **Gloria Swanson's birthday** (March 27), Movieland presented lady guests with Ms. Swanson's special trademark, the red carnation. Since the 1962 dedication of "Sunset Boulevard" featuring (from left rear) Erich von Stroheim, Gloria Swanson and William Holden, a daily Movieland tradition has been to place a fresh red carnation in the hand of Ms. Swanson's wax counterpart, while presenting the day-old flower to a special lady guest. Here, Keystone Kop Clarke Hodgson bestows the carnation on Santee-resident Christina Rice.

Movie News & Reviews

by Kirk Crivello

Margot Kidder and **Robert Hays** are the romantic co-stars in *Trenchcoat.*

"Trenchcoat" has German and Irish terrorists, Arab villains, drug smugglers and the picturesque Mediterranean. Margot Kidder stars as a stenographer who takes a vacation in Malta to write a mystery novel. She soon gets caught up in her own real-life murder mystery, involving Robert Hays and a quaint old Hitchcock-type couple. Amateur sleuth, Kidder reacts to situations with ease and swiftness, sort of a latter day Irene Dunne. Hays is an ideal film comedian, as the klutzy jewelry salesman.

Tom Selleck stars in WB's *High Road to China.*

WB's *"High Road to China"* paves the way to feature films for Tom Selleck, the brawny star of TV's "Magnum, P.I." When heiress Bess Armstrong discovers that she'll be

At **Cafe De La Paix,** here's co-owner **Lucy Najjar** (left) with actress **Mary Ann Gibson.** Mary Ann is the daughter of the late silent film star Jackie Saunders, founder of the Film Welfare League.

At **The Marquis West** in Santa Monica, here's **Michelle de Ale** with the award-winning restaurant's chef, **Pietro Giordano,** and host **Pasquale Lombardo.** Northern Italian cuisine is featured here.

disinherited unless her rich father is found, she hires boozing pilot Selleck to fly her to Asia, where her father was last seen. It's another attempt to recreate those glossy adventure movies of yore—that only sometimes works. The two stars are a good match, directed with more energy than artistry by Brian Hutton.

★ ★ ★

Sharing the **Shrine Auditorium stage** were two prior Oscar nominees. American Ballet star **Mikhail Baryshnikov and his "Turning Point" co-star Leslie Brown.** The two extraordinary gifted dancers splashed across the vast stage with amazing spontaneity and sensuality.

Peter O'Toole as the swashbuckling movie hero and **Mark Linn-Baker** as the young comedy writer assigned to look after him in *"My Favourite Year,"*

BARBARA NICHOLS
Continued

wanted to eat out, still confusing the screen Barbara with the real one.

During the last years of her life Barbara kept a low profile. She came out of retirement in 1975 to work in her final film, *Won Ton Ton, The Dog Who Saved Hollywood* (Para. 76), with Victor Mature. Although she claimed to dislike Hollywood types, she always had a crush on Victor Mature. When they met she told him, "I wish I had known you in your prime."

"I can still turn you on," said Vic.

"You do!" she replied.

Barbara had been suffering a long time with a liver ailment and was not in the best of health when she made the film. Afterwards, she was hospitalized at Cedars-Sinai in Los Angeles. She spent much time in a semi-coma before succumbing on October 5, 1976, at the age of 47. The actress left no survivors, save her parents, and was buried at Pinelawn Memorial Park in Farmingdale, New York.

By all available accounts, Barbara Nichols never did find true love. ★

JODIE FOSTER

Jodie Foster revealed that despite the publicity over **John Hinckley's** assassination attempt — Hinckley claims he wanted to impress her when he shot President **Ronald Reagan** — "nobody really bothers me." But, she added, "The best thing you can say about any of it is that it's over." Foster, a student at Yale University, said "You get occasional sort of people who call up, but other than that, no one ever bothers me." She added that she is beginning to work on "The Hotel New Hampshire."

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ALLAN JONES
Continued

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When Jones' contract at MGM was over, he went to Paramount's Chief, Henry Ginsberg, to work out a picture deal. Ginsberg was a member of Jones' riding group which included Pandro S. Berman, Ernst Lubistch,

Ginsberg wanted Jones, but said for a reason he couldn't reveal he couldn't sign him up for 6 months. When the six months ended, Ginsberg explained, "MGM had a property we wanted to buy and they told us if we signed you, we couldn't have the property, so we bought the property—and waited to sign you."

Ginsberg finally did sign Jones and here he starred with Mary Martin in *"The Great Victor Herbert."* He also appeared with Susanna Foster in *"There's Magic In Music,"* with Madeline Carroll in *"Honeymoon In Bali,"* and in *"Boys From Syracuse"* with Martha Raye.

Jone's career continued with numerous television appearances. He toured Great Britain for six years, appearing in the Music Halls. He was invited to a Command Performance for the King and Queen of England, and was presented to them, along with Jack Benny, Gracie Fields and Dinah Shore.

He has been Vice President of El Dorado Polo Club at Palm Desert, building a home at the Club, has an apartment in the east 60s in Manhattan, and has race horses touring Santa Anita, Hollywood and San Francisco.

He has traveled the U.S. and Canada, as well as Australia. His show business career has included the most popular operattas, including "The Man of La Mancha" which won him the Best Actor Award in 1971 at the Straw Hat Award presentation.

When his singer-son, Jack Jones appeared in his second Command Performance, the Queen Mother told him, "Give your father my warmest regards."

"I thank God for my voice," Allan concluded, "It's a *gift*—I've accepted it with gratitude and humility."

Audiences the world over have accepted Allan Jones with gratitude, his magnificent voice with its inspiring power, force and verve always registering *thrilling* impact. ★

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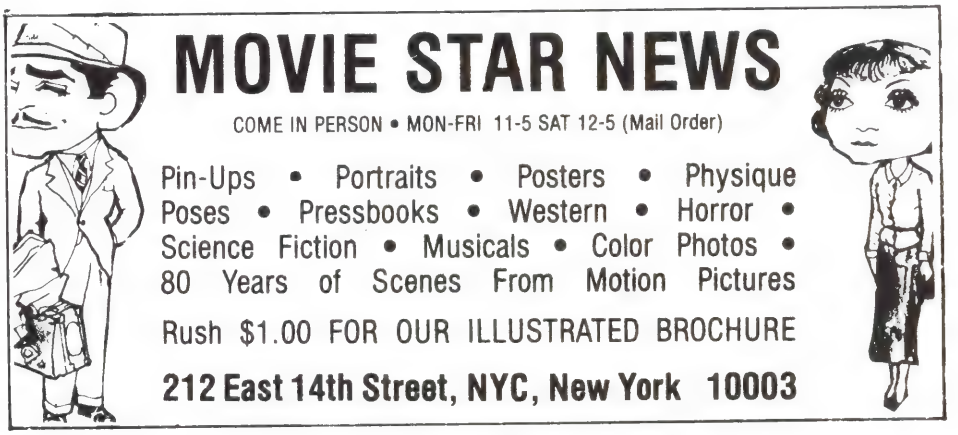
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FILM FAN QUIZ

by Stephen W. Anderson

Film Buffs — test your knowledge. How many can you answer?

1. What actors have portrayed Rembrandt, van Gogh, El Greco, Goya and Michelangelo?
2. What were the titles and who starred in the remakes of Greta Garbo's *The Painted Veil, Grand Hotel,* and *Ninotchka?*
3. Composer Erich Wolfgang Korngold won Academy Awards in 1936 and 1938 for the scores to what films?
4. What distinguished Czech actor shortened his name from Herbert Charles Angelo Kuchacevich ze Schluderpacheru?
5. What singer-actress starred in the films *One Night of Love, Hello, Frisco, Hello,* and *Can't Help Singing?*
6. What actors narrated *Picture of Dorian Gray, Duel in the Sun, Gallant Hours,* and *How the West Was Won?*
7. Who was *Marianne* (1929), *Rebecca* (1940), *Cynthia* (1947), and *Ada* (1961)?
8. What actor was the *4th* most decorated soldier in World War II?
9. What was Joan Crawford's first talking picture?
10. Who wrote the music for Fred Astaire's *Top Hat, Swingtime, Shall We Dance,* and *The Sky's the Limit?*
11. Who won supporting Academy Awards for *The More the Merrier* (1943), *Twelve O'Clock High* (1949), and *Lust For Life* (1956)?
12. Who wrote the books on which the nautical films *Mutiny on the Bounty, The Caine Mutiny, Billy Budd,* and *Captain Horatio Hornblower* were based?
13. To what film stars was Hungarian actress Steffi Duna married?

FILM FAN QUIZ ANSWERS

1. Charles Laughton, Rembrandt 1*(1936), Kirk Douglas,* Lust For Life *(1956), Mel Ferrer,* El Greco *(1966), Tony Franciosa,* The Naked Maja *(1959), and Charlton Heston,* The Agony and the Ecstasy *(1965).*

2. Eleanor Parker, The Seventh Sin *(1957), Ginger Rogers,* Week-end at the Waldorf *(1945), and Cyd Charisse,* Silk Stockings *(1957).*

3. Anthony Adverse *and* The Adventures of Robin Hood.

4. Herbert Lom.

5. Grace Moore, Alice Faye, and Deanna Durbin.

6. Cedric Hardwicke, Orson Welles, Robert Montgomery, and Spencer Tracy.

7. Marion Davies, Joan Fontaine, Elizabeth Taylor, and Susan Hayward.

8. Neville Brand.

9. Hollywood Revue of 1929.

10. Irving Berlin, Jerome Kern, George Gershwin, and Harold Arlen.

11. Charles Coburn, Dean Jagger, and Anthony Quinn.

12. Nordhoff and Hall, Herman Wouk, Herman Melville, and C.S. Forester.

13. John Carroll and Dennis O'Keefe.

Here they are, **Tony Curtis** and **Jack Lemmon** in drag for the movie *"Some Like It Hot"* (1959, United Artists). Two musicians on the run from a Capone-type gangster in the Prohibition era.

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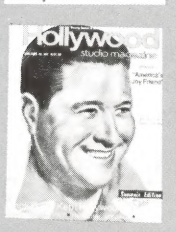

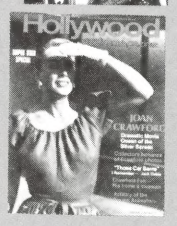

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I am sending you a check for US$34,00 to buy or better to renew my subscription for 2 more years. You'll receive it very soon and I beg you not to stop sending me any issue.
Alberto Gama
Rio de Janeiro, Brazil

Newsstand sold out
You got a great magazine going, that's why I subscribed to the now coming issues, cause every time I went to the newsstand, they were out, and when I went back they were all gone.
Karl H. Pozar
Cape Coral, Florida 33904

Excellent Results
I had fantastic response with my first ad—here is another. Your magazine is a real boon to the small collector, & is the very best.
Villa Clarkson
Auburn, MA

Prefers Stars of Yesteryear
I'm looking forward to being a long-time subscriber to your magazine as I much prefer the stars of yesterday to the so-called stars of today.
Juan Luis Barley
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Ad Results Fantastic!
The page ad I ran in HSM for my booklet brought in a raft of orders from every state in the union, including a number of foreign countries. I had to quickly do a re-order job on the booklet "Wherever is...?"
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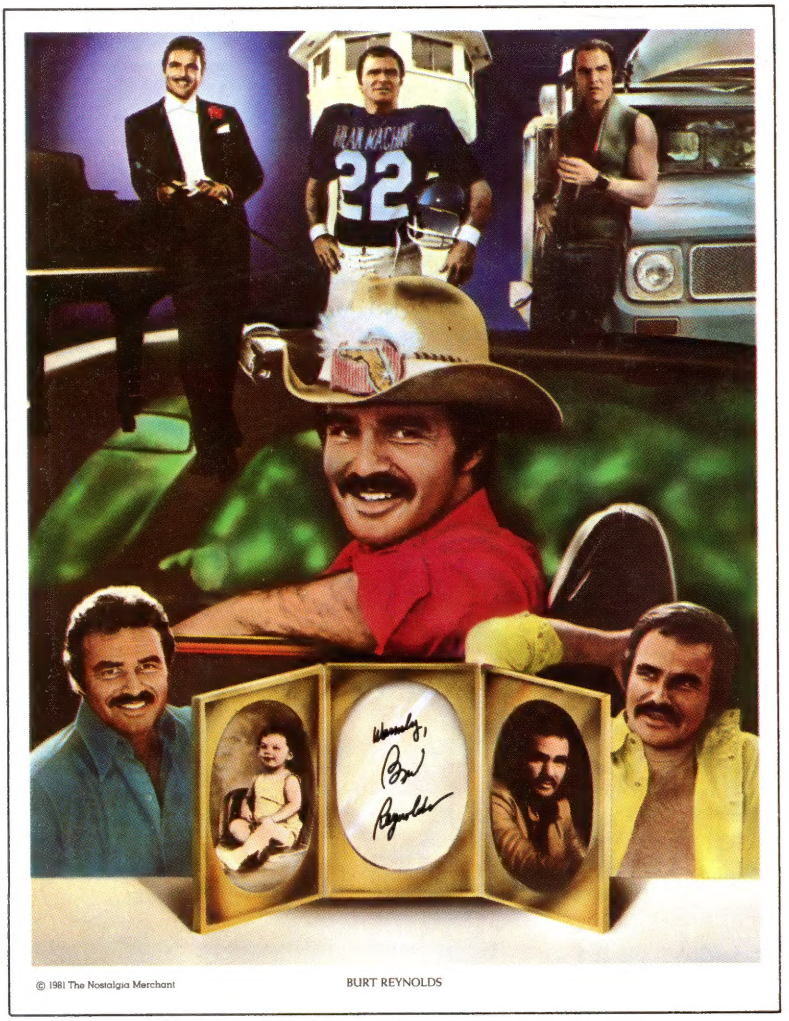

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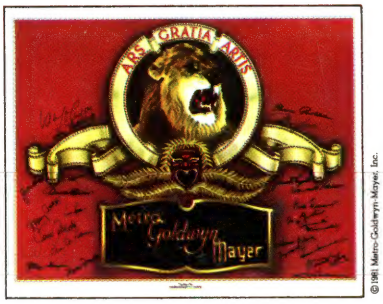

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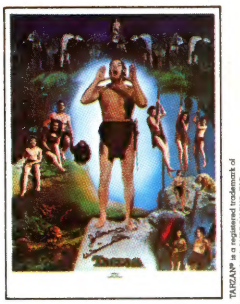

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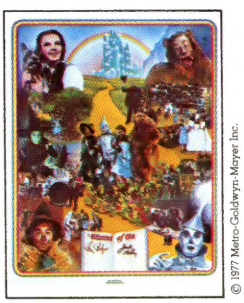

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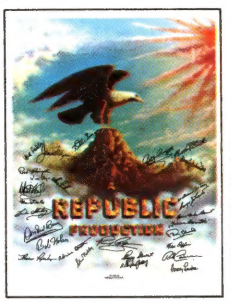

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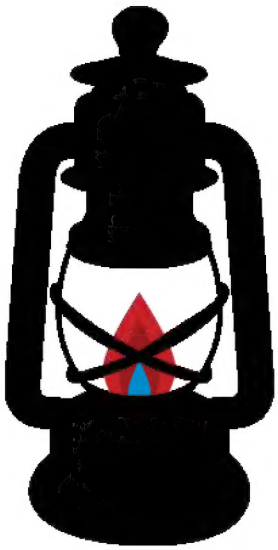

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